

NATIONAL SCHOOL SERIES.

INTRODUCTORY LESSONS  
in



READING  
and



ELOCUTION:

H. C. PARKER and J. C. LACHOS.

3 N. 4TH ST. N.Y.

New-York :

A. S. BARNES & CO.

PUBLISHERS.

LIBRARY OF CONGRESS.

PN 4111

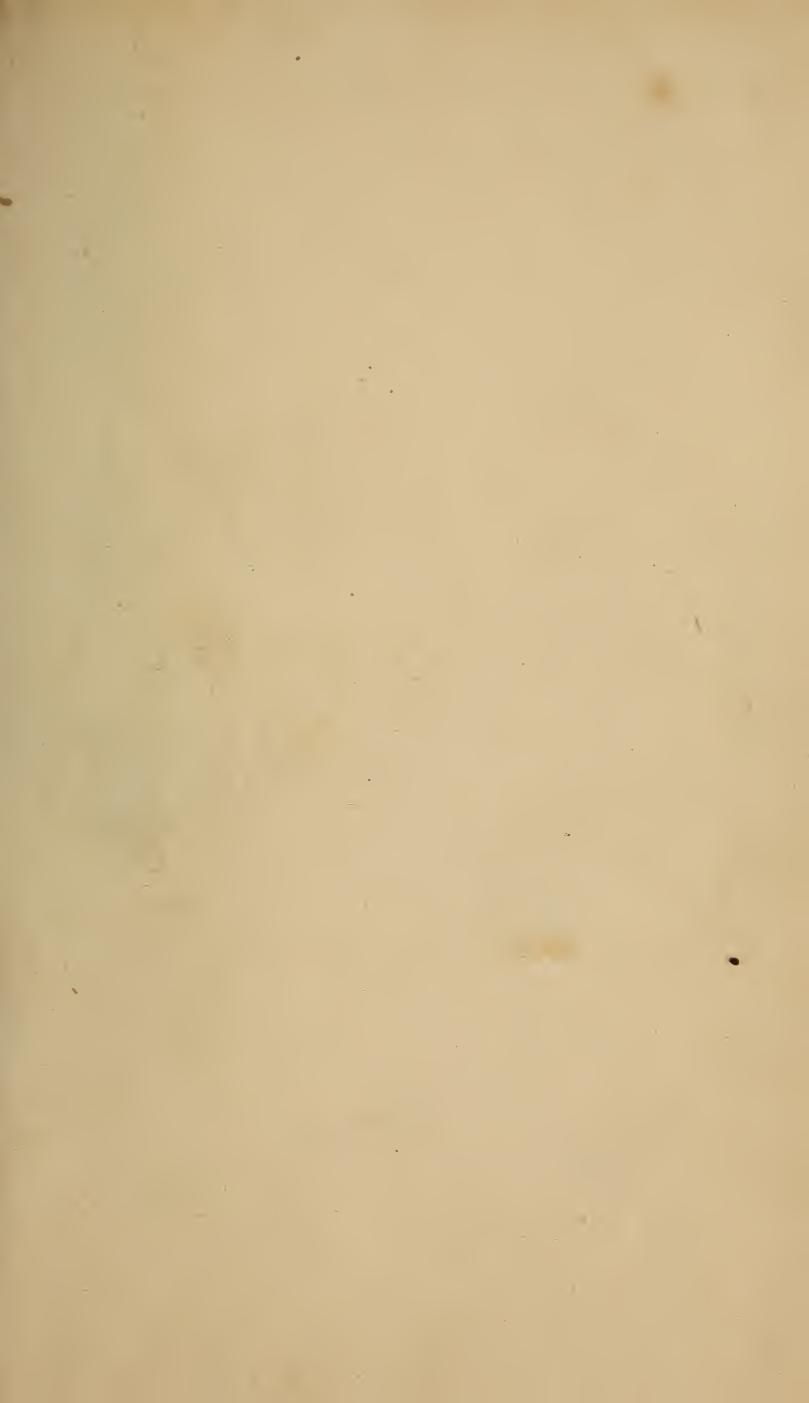
Chap. ....

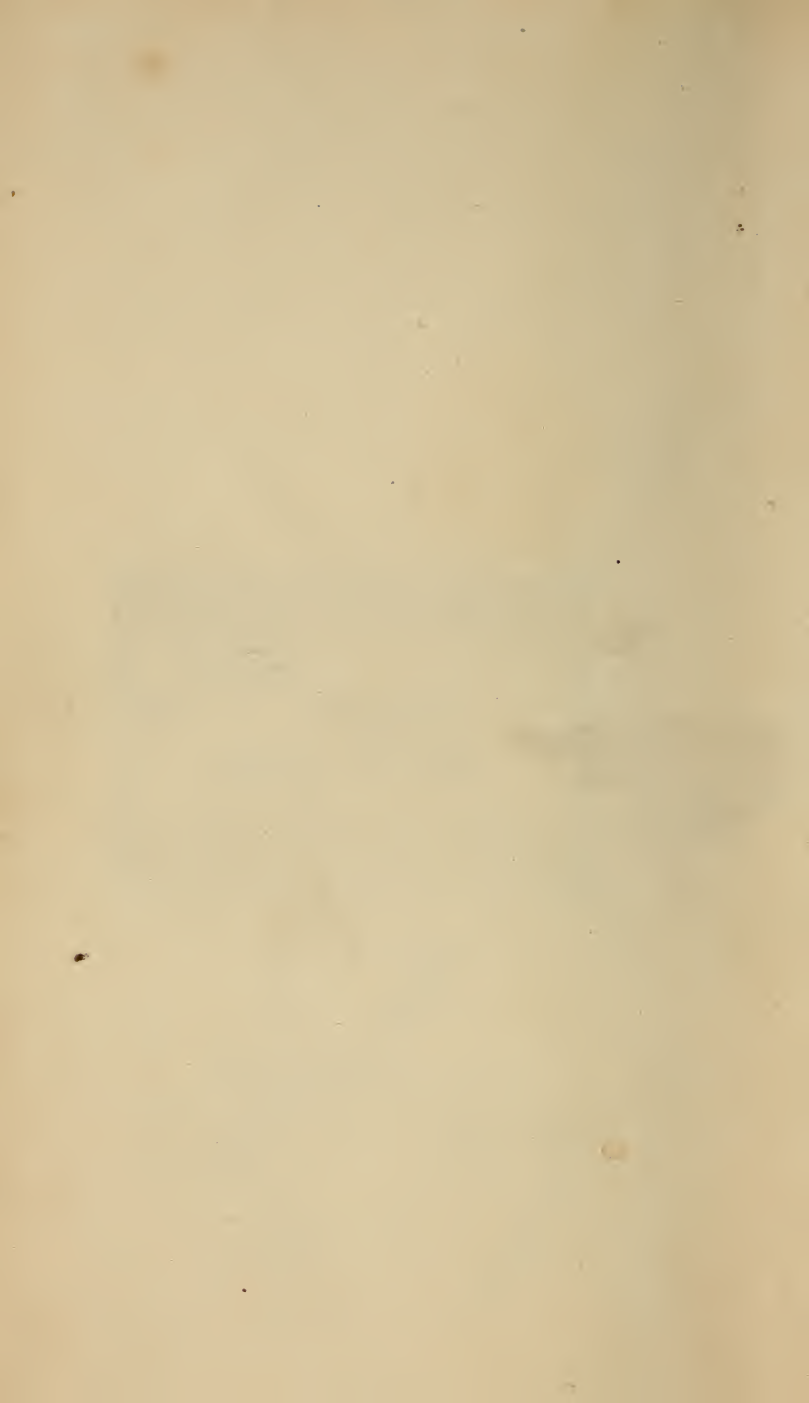
Copyright No. ....

Shelf P 28

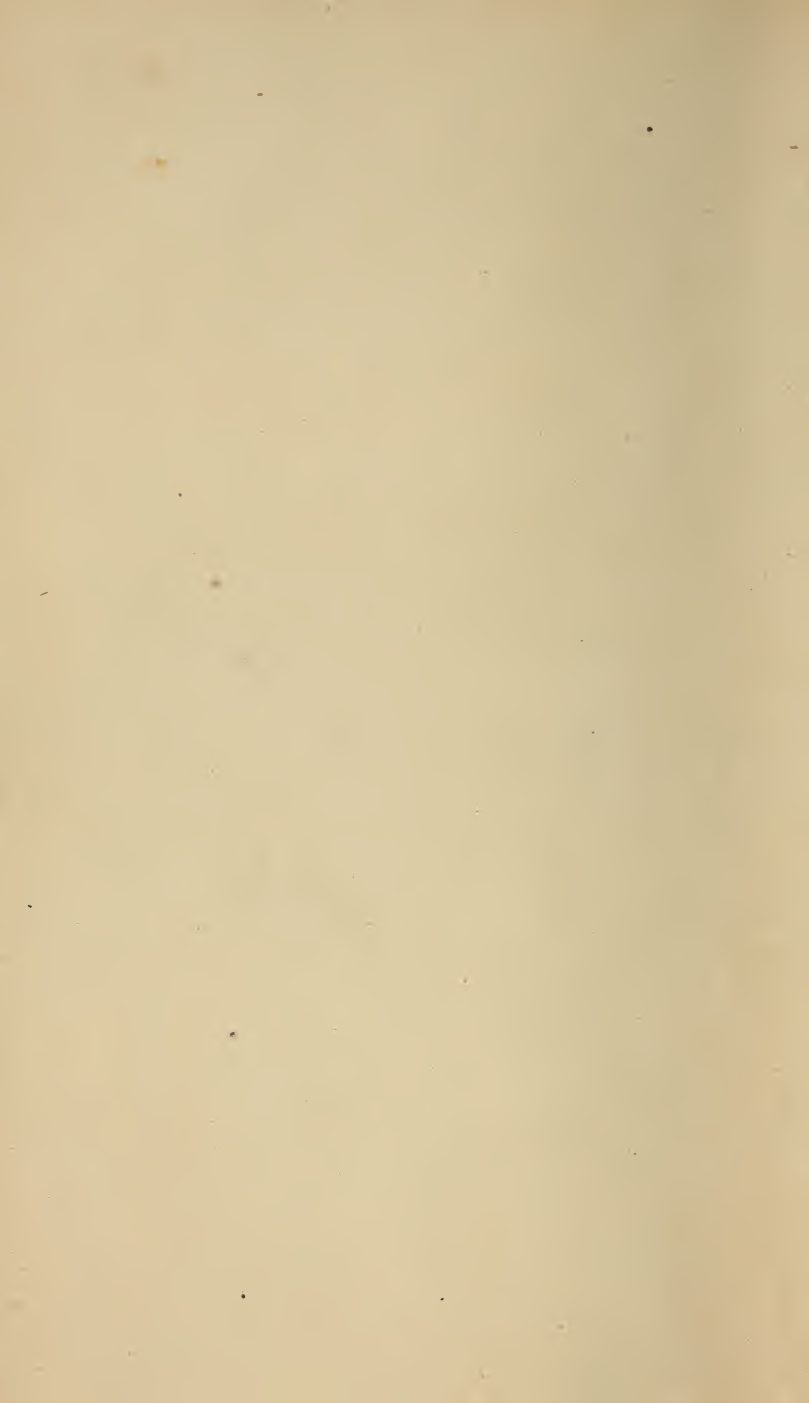
UNITED STATES OF AMERICA.

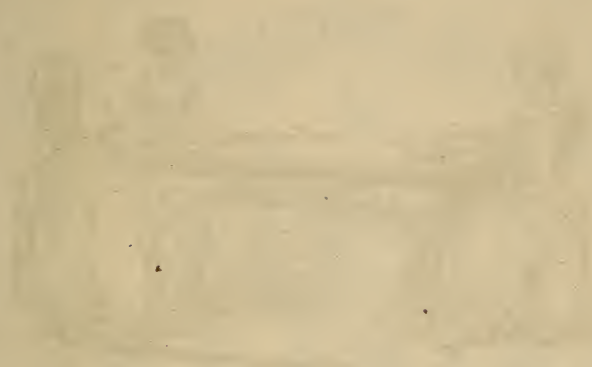
37  
517











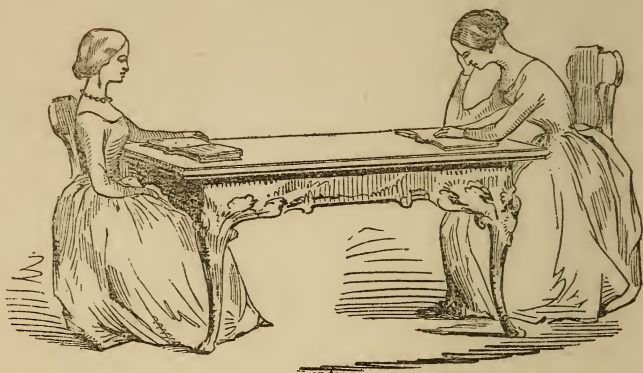
Faint, illegible text or a title, possibly in a non-Latin script.



Faint, illegible text or a title, possibly in a non-Latin script.



Faint, illegible text or a title, possibly in a non-Latin script.



Proper Position.

Improper Position.



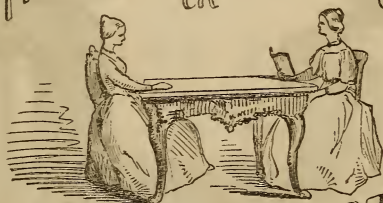
Proper Position.



Improper Position.

NATIONAL SCHOOL SERIES

INTRODUCTORY LESSONS  
in



READING  
and



ELOCUTION;

R. G. PARKER and J. C. LACHOS.

S. W. ORR, N. Y.



PROPER POSITION.



IMPROPER POSITION.



IMPROPER POSITION.



PROPER POSITION.

NATIONAL SCHOOL SERIES.

---

INTRODUCTORY LESSONS  
IN  
READING AND ELOCUTION.

---

Part First.  
LESSONS IN READING,

BY  
RICHARD GREENE PARKER,  
AUTHOR OF NATIONAL SERIES OF SCHOOL READERS, AIDS TO ENGLISH  
COMPOSITION, SCHOOL COMPENDIUM OF NATURAL  
PHILOSOPHY, ETC.

---

Part Second.  
LESSONS IN ELOCUTION,

BY J. C. ZACHOS,  
(A native Greek,)  
AUTHOR OF NEW AMERICAN SPEAKER.

---

NEW YORK:  
PUBLISHED BY A. S. BARNES & CO.  
NO. 51 JOHN-STREET.  
CINCINNATI:—H. W. DERBY & CO.

Deposited in the Clerk's Office  
of Dist. Ct. Aug 30. 1852

PN 4111  
P28

---

Entered according to Act of Congress, in the year 1852,

By A. S. BARNES & CO.

In the Clerk's Office of the District Court of the United States, for the Southern  
District of New York.

---

A. S. BARNES & Co., Printers,  
Corner of John and Dutch streets.

*58.7.18. pub. 13th. 1852.*

## PREFACE.

---

THE principal difficulty, in teaching the art of Reading, lies in conveying to the pupil a clear idea of tone, modulation, and inflection of the voice. If the teacher can induce the pupil to inflect his voice *at all*, he will find little difficulty in teaching him to modulate it rightly. Nature directs every one in this, in common conversation, with unerring precision. It is only, therefore, by "*holding the mirror up to Nature*," that the teacher can expect to see her as she is. Few teachers have not noticed the animation and correctness with which even young children will modulate the colloquial parts of their story-books. But the same children almost invariably fall into a lifeless, monotonous manner, when performing their portioned tasks in their reading-books at school. This arises from no want of excellent selections for *exercises* in Reading. But a wide distinction is to be drawn between a *lesson* and an *exercise*. We have many selections abounding in all the beauties of taste, learning, and judgment; which may, with great advantage, be put into the hands of the pupil, *after he has been taught the art of reading*; but I have met with none, designed for the general classes of learners, which have combined *instruction* with *practice*. It has been thought that directions for the management of the voice in reading would be lost upon young learners, and that they are suitable for them only whose riper powers and more matured intellect better fit them for their reception. But it seems to have been forgotten, how easily children are taught *to imitate*. If, in connection with some colloquial sentence, another of less obvious import be given, *requiring the same modulations and inflections of the voice*, the child *naturally* catches the true manner of modulating the latter, from the former. It is upon this principle of imitation and analogy combined, that many of the *lessons* in this volume are founded. The author has been convinced, by experience, in the institution under his charge, that the principle is a good one; and experience, he thinks, does not often deceive. Whether the details of the plan are judiciously executed, is for others to decide.

Such being the plan of the work, the author has thought it inexpedient to encumber its pages with rules, definitions, or explanatory details; because it has been fully proved that how simple soever a rule may be, the pupil will not readily apply it, unless particularly directed by the teacher; and if nature and analogy will direct him to a correct and rhetorical modulation, rules and definitions become superfluous.

A great deficiency in all our reading-books remains to be supplied. The

Spelling-book and the Grammar furnish copious explanations of the pauses and other marks used in written language. But there is no elementary work, designed for common schools, which affords particular exercises for the management of those important marks. The author has endeavored, in the first part of this volume, to supply this remarkable defect; and he believes, that, how much soever others may differ from him in the analogies which he has traced, in the subsequent lessons, between "*the models*" and the exercises under the models, he is justly entitled to the credit of having originated the two important principles above mentioned, upon which the plan of the work is founded; and he is encouraged, not only by experience, but by the confident opinion of many judicious friends, to whom the plan has been unfolded, to believe that this volume, assisted by the familiar explanations of the teacher, will serve as a better introduction to the *art* of Reading than a more labored treatise formed on rhetorical rule. A lesson is first devoted to each of the respective pauses and other marks, and the pupil is then led by progressive steps, in the subsequent lessons, from the simplest sentences, requiring little attention to pause, emphasis, or inflection of the voice, to those which involve the highest exertions of taste and intellect.

LILAC LODGE, DEDHAM, MASS.,

## INTRODUCTION.

---

As a large portion of this volume is devoted to a consideration of the pauses and other marks usually employed in written language, and the notice which should be taken of them in the correct and judicious enunciation of the sentences in which they are respectively used, a few introductory remarks respecting their nature and the origin of their names may not, perhaps, be deemed superfluous by those who use the book.

Punctuation is peculiar to the modern languages of Europe. It was wholly unknown to the Greeks and Romans; and the languages of the East, although they have certain marks or signs to indicate tones, have no regular system of punctuation. The Romans and the Greeks also, it is true, had certain points, which, like those of the languages of the East, were confined to the delivery and pronunciation of words; but the pauses were indicated by breaking up the matter into lines or paragraphs, not by marks resembling those in the modern system of punctuation. Hence, in the responses of the ancient oracles, which were generally written down by the priests and delivered to the inquirers, the ambiguity—intentional, doubtless—which the want of punctuation caused, saved the credit of the oracle, whether the expected event was favorable or unfavorable. As an instance of this kind, may be cited that remarkable response which was given on a well known occasion when the oracle was consulted with regard to the success of a certain military expedition.

"Ibis et redibis nunquam peribis in bello." Written, as it was, without being pointed, it might be translated either "Thou shalt go, and shalt never return, thou shalt perish in battle," or "Thou shalt go and shalt return, thou shalt never perish in battle." The correct translation depends on the placing of a comma after the word *nunquam*, or after *redibis*.

The invention of the modern system of punctuation has been attributed to the Alexandrian grammarian Aristophanes, after whom it was improved by succeeding grammarians; but it was so entirely lost in the time of Charlemagne that he found it necessary to have it restored by Warnefried and Alcuin. It consisted at first of only one point, used in three ways, and sometimes of a stroke, both being formed in several ways. But as no particular rules were followed in the use of these signs, punctuation was exceedingly uncertain, until the end of the fifteenth

century, when the learned Venetian printers, the Manutii, increased the number of the signs, and established some fixed rules for their application. These were so generally adopted, that we may consider them as the inventors of the present method of punctuation; and although modern grammarians have introduced some improvements, nothing but some particular rules have been added since that time.

The design of the system of Manutius was purely grammatical, and had no further reference to enunciation, than to remove ambiguity in the meaning and to give precision to the sentence. This, therefore, is the object of punctuation, and although the marks employed in written language may sometimes denote the different pauses and tones of voice which the sense and an accurate pronunciation require, yet they are more generally designed to mark the grammatical divisions of a sentence, and to show the dependence and relation of words and members which are separated by the intervening clauses. The teacher, therefore, who directs his pupils to "*mind their pauses in reading*," gives but an unintelligible direction to those who are unversed in the rules of analysis. A better direction would be to disregard the pauses, and endeavor to read the sentence with just such pauses and tones as they would employ if the sentence were their own, and they were uttering it in common conversation. The truth of this remark will abundantly appear by a reference to the ninth lesson of this volume, and the directions given in relation to the comma. Indeed it is often the case that correct and tasteful reading requires pauses, and those too of a considerable length, to be made, where such pauses are indicated in written language by no mark whatever. [See Lesson X.]

In like manner it will appear, from an inspection of the latter part of the ninth lesson, that it is not unfrequently the case that the sense will allow no pause whatever to be made in cases where, if the marks alone were observed, it would seem that a pause of considerable length is required. The pupil, therefore, who has been taught to *mind his pauses*, must first be taught to *unlearn* this direction, and endeavor to *understand* the sentence which he is to read before he attempts to enunciate it.

The characters employed in written language are the following :

The Comma,	,	The Hyphen,	-
The Semicolon,	;	The Breve,	˘
The Colon,	:	The Apostrophe,	'
The Period,	.	The Brace,	}
The Dash,	—		
The Exclamation,	!	The Acute Accent,	´
The Interrogation,	?	The Grave Accent,	`
The Quotation Marks,	" "	The Circumflex Accent,	ˆ
The Diæresis,	¨	The Caret,	^
The Crotchets,	( )	The Cedilla,	¸
The Brackets,	[ ]	The Asterisk,	*

The Obelisk or Dagger,	†	The Section,	§
The Double Obelisk or Double	} †	The Paragraph,	¶
Dagger,		The Parallels,	
The Ellipsis, sometimes expressed by		Periods, thus,	. . . . .
“ “ sometimes by Hyphens, thus,			- - - - -
“ “ sometimes by Asterisks or Stars, thus,			* * * * *
“ “ sometimes by a Dash prolonged, thus,			_____

These characters, when judiciously employed, *fix* the meaning and give precision to the signification of sentences, which, in a written form, would be ambiguous or indefinite without them. Thus, “I said that he is dishonest it is true and I am sorry for it.” Now the meaning of this sentence can be ascertained only by a correct punctuation. If it be punctuated as follows: “I said that he is dishonest, it is true, and I am sorry for it;” the meaning will be, that it is true that I said he was dishonest, and I am sorry that I said so. But if it be punctuated thus, “I said that he was dishonest; it is true; and I am sorry for it;” the meaning will be, I said that he was dishonest; it is true that he was dishonest, and I am sorry that he was so.

Again, the following sentence, as here punctuated, is an innocent remark: “Believing Richard Brothers to be a prophet sent by God, I have painted his portrait.” But the sentence as it was originally written by its author, with the comma after *sent*, instead of after *God*, was a piece of horrid profanity.

A further instance of the importance of correct punctuation was afforded by a late advertisement, in which the commissioner for lighting one of the most commercial cities of Europe, by the misplacing of a comma in his advertisement, would have contracted for the supply of but half the required light. The advertisement represented the lamps as “4050 in number, having two spouts each, composed of not less than twenty threads of cotton.” This expression implied that the lamps had each two spouts, and that the two spouts had twenty threads, that is, each spout had ten threads. But the meaning that the commissioner intended to convey was, that each spout had twenty threads; and his advertisement should have had the comma after “*spouts*,” instead of after “*each*,” thus: The lamps have two spouts, each composed of twenty threads, &c.

These instances will suffice to illustrate the nature and the importance of correct punctuation.

But although the meaning of a sentence is thus materially affected by the punctuation, it will be seen in the following lessons that the punctuation alone is an unsafe guide to follow in the enunciation of any collection of words. For, in many cases, these marks indicate no pause, emphasis, or other remarkable circumstance requiring notice in the enunciation of the sentence. [See Lesson IX., latter part.]

The nature of the marks used in written language may also be understood by a reference to the origin of their names.

The word *Comma* is derived from the Greek language, and properly designates a *segment*, section, or part cut off from a complete sentence. In its usual acception, it signifies the point which marks the smaller segments or portions of a period. It therefore represents the shortest pause, and consequently marks the least constructive, or most dependent parts of a sentence.

The word *colon* is from the Greek, and signifies a member, and the Latin prefix *semi* means *half*. A *Semicolon* is used for the purpose of pointing out those parts of a compound sentence, which, although they each constitute a distinct proposition, have yet a dependence upon each other, or on some common clause.

The *Colon* is used to divide a sentence into two or more parts, which, although the sense be complete in each, are not independent.

The word *Period* is derived from the Greek, and means a circuit. When the circuit of the sense is completed, with all its relations, the mark bearing this name is used to denote this completion.

The word *Interrogation* is derived from the Latin, and means a *question*.

The word *Exclamation* is from the same language, and means a *passionate utterance*.

The word *Parenthesis* is derived from the Greek language, and means *an insertion*. A sentence, clause, or phrase, inserted between the parts of another sentence for the purpose of explanation, or of calling particular attention, is properly called a parenthesis.

It is to be remarked, however, that the name parenthesis belongs only to the *sentence inserted* between brackets or crotchets, and not to those marks themselves.

The word *Hyphen* is derived from the Greek language, and signifies *under one*, that is, *together*; and is used to imply that the letters or syllables between which it is placed are to be taken *together* as one word.

The hyphen, when placed over a vowel, to indicate the long sound of the vowel, is called the *Macron*, from the Greek, signifying *long*.

The mark called a *Breve*, indicating the short sound of the vowel, is from the Latin, signifying *short*.

The word *Ellipsis*, also from the Greek, means an omission, and properly refers to the words, the members, or the sentences which are omitted, and not to the marks which indicate the omission.

The word *Apostrophe*, also from the Greek, signifies the *turning away*, or the omission of one letter or more.\*

The word *Diaeresis* is also from the Greek, and signifies *the taking apart*, or the separation of the vowels, which would otherwise be pronounced as one syllable.

The term *Accent* is derived from the Latin language, and implies *the tone of the voice* with which a word or syllable is to be pronounced.

---

\* The word *Apostrophe*, as here used, must not be confounded with the same word as the name of a rhetorical figure.

The word *Section*, derived also from the Latin, signifies a cutting, or a division. The character which denotes a section seems to be composed of *ss*, and to be an abbreviation of the words *signum sectionis*, or the sign of a section. This character, which was formerly used as the sign of the division of a discourse, is now rarely used except as a reference to a note at the bottom of the page.

The word *Paragraph* is derived from the Greek language, and signifies an ascription in the margin. This mark, like that of the section, was formerly used to designate those divisions of a section which are now indicated by unfinished lines or blank spaces. This mark, as well as the section, is now rarely used except as a reference.

It may further be remarked, that notes at the bottom of the page, on the margin, or at the end of the book, are often indicated by figures, or by letters, instead of the marks which have already been enumerated.

The word *Caret* is from the Latin, and signifies *it is wanting*. This mark is used only in manuscript.

The *Cedilla* is a mark placed under the letters *c* and *g* to indicate the soft sound of those letters.

The *Asterisk*, *Obelisk*, *Double Obelisk*, and *Parallels*, with the section and paragraph, are merely arbitrary marks to call attention to the notes at the bottom of the page.

As these marks which have now been enumerated all have a meaning, and are employed for some special purpose, it is recommended to the teacher never to allow the pupil to pass by them without being assured that he or she understands what that purpose is. Correct and tasteful reading can never be attained without a full appreciation of the meaning which the author intended to convey; and that meaning is often to be ascertained by the arbitrary marks employed for the purpose of giving definiteness to an expression. At the same time the teacher should be careful that the pupil shall consider these marks as his guide to the *meaning* only, not to the enunciation, of a sentence. Correct delivery must be left to the guidance of taste and judgment only.

In many excellent selections for lessons in reading, the pieces have been arranged in regular order, according to the nature of their respective subjects, under the heads of Narrative, Descriptive, Didactic, Argumentative and Pathetic pieces, Public Speeches, Promiscuous pieces, the Eloquence of the Bar, of the Pulpit, and of the Forum.

By Narrative pieces is meant those pieces only which contain a simple narration. Descriptive pieces are those in which something is described. Didactic pieces are those designed to convey some particular kind of instruction, whether moral, religious, or scientific. Argumentative pieces are those in which some truth is designed to be proved. Pathetic pieces are those by which the feelings of pity, love, admiration and other passions, are excited. Promiscuous pieces are those which fall under none of the classes which have been enumerated, or consist of a mixture of those classes. The Eloquence of the Bar consists of speeches (or

*pleas*, as they are technically called) made by distinguished lawyers in the courts of justice in favor of or against a supposed criminal. The Eloquence of the Pulpit consists of sermons or discourses delivered on religious occasions. The Eloquence of the Forum consists in the speeches, addresses, orations, &c., addressed to political or promiscuous assemblies.

To many, this information may seem superfluous or puerile. But as this volume is designed for the young and the unlettered, it must not be forgotten that their sources of information are few, and that they will not always take the pains to inform themselves of the meaning of words, even when they are familiar to their eyes in capital letters, and in the running titles of the books before them every day. It is often the case, that the teacher also, taking for granted that his pupils are familiar with the meaning of words so often presented to their eyes, neglects to question them on the subject; and in riper years it becomes a matter of surprise to the pupil himself, that, in early life, words which he had heard sounded almost every day at school presented no idea to his mind beyond that of an unmeaning, or rather an unintelligible sound.

The object of all education is not so much to fill the mind with knowledge as to strengthen its powers, and enlarge its capacity. Those exercises, therefore, are always most beneficial, in all education, which tend most effectually to this result. There is, perhaps, no branch of study connected with popular education, which, when properly pursued, is more highly subservient to this end than the study of correct and tasteful *reading, as an art*. It necessarily involves a complete knowledge of the subject to be read, the relation and dependences of the phrases, clauses, and members of the sentences, the proper meaning of the words employed, and the connection between the sentences themselves. This cannot be acquired without a vigorous employment of the perceptive powers, aided by those of comparison, of analysis, of reasoning, of judgment, of taste, and of discrimination. Subordinate and auxiliary to the acquisition of this important art, on the part of the pupil, it is here recommended that the teacher should exercise also the power of classification, by requiring his pupils, while studying a reading lesson, (which, by the way, *always should be studied*, previous to practising it,) to ascertain and to inform his teacher under which of the above mentioned classes, whether narrative, descriptive, didactic, &c., the piece he is about to read belongs. The teacher who thus employs the faculties of his pupils cannot fail to see a vigorous growth of intellect springing up under his culture, and will be amply compensated for such mortifications as may occasionally arise *during formal examinations*, from the treachery of the youthful memory, or the want of a proper command over its stores.

One of the best selections of reading lessons which has been in use in the common schools of this country is that of Mr. Lindley Murray, called "*The English Reader*." Whether estimated by its moral and

religious tone, or by the taste and beauty of the selections, it must equally command the approbation of all to whom the subject of education is consigned. It is true that the compiler had not learnt the modern art of selecting from the productions of editors, members of school committees, and others, whose vanity might, perhaps, aid the circulation of his work, — but he has made ample amends for this kind of neglect, by presenting the choicest gems of English literature, selected from the brightest stars of that galaxy familiarly known as the British classics. His introductory tract, for many of the observations in which he has acknowledged his indebtedness to Dr. Blair and to the *Encyclopedia Britannica*, contains so much valuable instruction on the art of reading, that the author of this work is persuaded that he cannot render better service than by presenting it entire. Many of the suggestions, it will be seen, are followed out in the introductory lessons in this volume; but as all information becomes the better *fixed* by repetition, such repetition will, to say the least, be pardonable, even though it may be deemed superfluous.

#### “OBSERVATIONS ON THE PRINCIPLES OF GOOD READING

“To read with propriety is a pleasing and important attainment, productive of improvement both to the understanding and the heart. It is essential to a complete reader, that he minutely perceive the ideas, and enter into the feelings of the author, whose sentiments he professes to repeat: for how is it possible to represent clearly to others, what we have but faint or inaccurate conception of ourselves? If there were no other benefits resulting from the art of reading well, than the necessity it lays us under of precisely ascertaining the meaning of what we read, and the habit thence acquired of doing this with facility, both when reading silently and aloud, they would constitute a sufficient compensation for all the labor we can bestow upon the subject. But the pleasure derived to ourselves and others from a clear communication of ideas and feelings, and the strong and durable impressions made thereby on the minds of the reader and the audience, are considerations which give additional importance to the study of this necessary and useful art. The perfect attainment of it doubtless requires great attention and practice, joined to extraordinary natural powers; but as there are many degrees of excellence in the art, the student whose aims fall short of perfection will find himself amply rewarded for every exertion he may think proper to make.

“To give rules for the management of the voice in reading, by which the necessary pauses, emphasis, and tones, may be discovered and put in practice, is not possible. After all the directions that can be offered on these points, much will remain to be taught by the living instructor: much will be attainable by no other means than the force of example, influencing the imitative powers of the learner. Some rules and principles on these heads will, however, be found useful, to prevent erroneous and vicious modes of utterance; to give the young reader some taste for the subject; and to assist him in acquiring a just and accurate mode of delivery. The observations which we have to make, for these purposes, may be comprised under the following heads: *Proper Loudness of Voice; Distinctness; Slowness; Propriety of Pronunciation; Emphasis; Tones; Pauses; and Mode of Reading Verse.*

## "PROPER LOUDNESS OF VOICE.

"The first attention of every person who reads to others, doubtless, must be to make himself heard by all those to whom he reads. He must endeavor to fill with his voice the space occupied by the company. This power of voice, it may be thought, is wholly a natural talent. It is, in a good measure, the gift of nature; but it may receive considerable assistance from art. Much depends, for this purpose, on the proper pitch and management of the voice. Every person has three pitches in his voice; the high, the middle, and the low one. The high is that which he uses in calling aloud to some person at a distance. The low is when he approaches to a whisper. The middle is that which he employs in common conversation, and which he should generally use in reading to others. For it is a great mistake, to imagine that one must take the highest pitch of his voice, in order to be well heard in a large company. This is confounding two things which are different — loudness or strength of sound, with the key or note in which we speak. There is a variety of sound within the compass of each key. A speaker may, therefore, render his voice louder, without altering the key; and we shall always be able to give most body, most persevering force of sound, to that pitch of voice to which in conversation we are accustomed. Whereas by setting out on our highest pitch or key, we certainly allow ourselves less compass, and are likely to strain our voice before we have done. We shall fatigue ourselves, and read with pain; and whenever a person speaks with pain to himself, he is always heard with pain by his audience. Let us, therefore, give the voice full strength and swell of sound; but always pitch it on our ordinary speaking key. It should be a constant rule never to utter a greater quantity of voice than we can afford without pain to ourselves, and without any extraordinary effort. As long as we keep within these bounds, the other organs of speech will be at liberty to discharge their several offices with ease; and we shall always have our voice under command. But whenever we transgress these bounds, we give up the reins, and have no longer any management of it. It is a useful rule too, in order to be well heard, to cast our eye on some of the most distant persons in the company, and to consider ourselves as reading to them. We naturally and mechanically utter our words with such a degree of strength as to make ourselves be heard by the person whom we address, provided he is within the reach of our voice. As this is the case in conversation, it will hold also in reading to others. But let us remember, that in reading, as well as in conversation, it is possible to offend by speaking too loud. This extreme hurts the ear, by making the voice come upon it in rumbling, indistinct masses.

"By the habit of reading, when young, in a loud and vehement manner, the voice becomes fixed in a strained and unnatural key; and is rendered incapable of that variety of elevation and depression which constitutes the true harmony of utterance, and affords ease to the reader, and pleasure to the audience. This unnatural pitch of the voice, and disagreeable monotony, are most observable in persons who were taught to read in large rooms; who were accustomed to stand at too great a distance, when reading to their teachers; whose instructors were very imperfect in their hearing; or who were taught by persons who considered loud expression as the chief requisite in forming a good reader. These are circumstances which demand the serious attention of every one to whom the education of youth is committed.

## "DISTINCTNESS.

In the next place, to being well heard and clearly understood, distinctness of articulation contributes more than mere loudness of sound. The quantity of sound necessary to fill even a large space is smaller than is commonly imagined; and, with distinct articulation, a person with a weak voice will make it reach further than the strongest voice can reach without it. To this, therefore, every reader ought to pay great attention. He must give every sound which he utters its due proportion; and make every syllable, and even every letter, in the word which he pronounces, be heard distinctly: without slurring, whispering, or suppressing, any of the proper sounds.

An accurate knowledge of the simple, elementary sounds of the language, and a facility in expressing them, are so necessary to distinctness of expression, that if the learner's attainments are, in this respect, imperfect, (and many there are in this situation,) it will be incumbent on his teacher to carry him back to these primary articulations; and to suspend his progress till he become perfectly master of them. It will be in vain to press him forward, with the hope of forming a good reader, if he cannot completely articulate every elementary sound of the language.

## "DUE DEGREE OF SLOWNESS.

In order to express ourselves distinctly, moderation is requisite with regard to the speed of pronouncing. Precipitancy of speech confounds all articulation, and all meaning. It is scarcely necessary to observe, that there may be also an extreme on the opposite side. It is obvious that a lifeless, drawling manner of reading, which allows the minds of the hearers to be always outrunning the speaker, must render every such performance insipid and fatiguing. But the extreme of reading too fast is much more common; and requires the more to be guarded against, because, when it has grown into a habit, few errors are more difficult to be corrected. To pronounce with a proper degree of slowness, and with full and clear articulation, is necessary to be studied by all, who wish to become good readers; and it cannot be too much recommended to them. Such a pronunciation gives weight and dignity to the subject. It is a great assistance to the voice, by the pauses and rests which it allows the reader more easily to make: and it enables the reader to swell all his sounds, both with more force and more harmony.

## "PROPRIETY OF PRONUNCIATION.

After the fundamental attentions to the pitch and management of the voice, to distinct articulation, and to a proper degree of slowness of speech, what the young reader must, in the next place, study, is propriety of pronunciation; or, giving to every word which he utters that sound which the best usage of the language appropriates to it; in opposition to broad, vulgar, or provincial pronunciation. This is requisite both for reading intelligibly, and for reading with correctness and ease. Instructions concerning this article may be best given by the living teacher. But there is one observation, which it may not be improper here to make. In the English language, every word which consists of more syllables than one has one accented syllable. The accents rest sometimes on the vowel, sometimes on the consonant. The genius of the language requires the voice to mark that syllable by a stronger percussion, and to pass more slightly over the rest. Now, after we have

learned the proper seats of these accents, it is an important rule, to give every word just the same accent in reading as in common discourse. Many persons err in this respect. When they read to others and with solemnity, they pronounce the syllables in a different manner from what they do at other times. They dwell upon them and protract them; they multiply accents on the same word, from a mistaken notion, that it gives gravity and importance to their subject, and adds to the energy of their delivery. Whereas this is one of the greatest faults that can be committed in pronunciation: it makes what is called a pompous or mouthing manner, and gives an artificial, affected air to reading, which detracts greatly both from its agreeableness and its impression.

"Sheridan and Walker have published dictionaries for ascertaining the true and best pronunciation of the words of our language. By attentively consulting them, particularly 'Walker's Pronouncing Dictionary,' the young reader will be much assisted in his endeavors to attain a correct pronunciation of the words belonging to the English language.\*

"EMPHASIS.

"By emphasis is meant a stronger and fuller sound of voice, by which we distinguish some word, or words, on which we design to lay particular stress, and to show how they affect the rest of the sentence. Sometimes the emphatic words must be distinguished by a particular tone of voice, as well as by a particular stress. On the right management of the emphasis depends the life of pronunciation. If no emphasis be placed on any words, not only is discourse rendered heavy and lifeless, but the meaning is often left ambiguous. If the emphasis be placed wrong, we pervert and confound the meaning wholly.

"Emphasis may be divided into the *Superior* and the *Inferior* emphasis. The superior emphasis determines the meaning of a sentence, with reference to something said before, presupposed by the author as general knowledge, or removes an ambiguity, where a passage may have more senses than one. The inferior emphasis *enforces, graces, and enlivens*, but does not *fix*, the meaning of any passage. The words to which this latter emphasis is given are, in general, such as seem the most important in the sentence, or, on other accounts, to merit this distinction. The following passage will serve to exemplify the superior emphasis.

'Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,' &c.  
'Sing, heavenly Muse!'

"Supposing that originally other beings besides men had disobeyed the commands of the Almighty, and that the circumstance were well known to us, there would fall an emphasis upon the word *man's* in the first line; and hence it would read thus:

'Of *man's* first disobedience, and the fruit,' &c.

"But if it were a notorious truth, that mankind had transgressed in

---

\* This remark **must now** be received, in this country at least, with some qualification. Mr. Walker has lost the confidence which is established by usage, and we have no work which professes to supply his place, so far as *pronunciation* alone is concerned. As a guide to the *signification* of words, and the tracing of their etymology, the Dictionary of Dr. Webster is of the highest authority, and has received the approbation of critics in the mother country, as well as in this. Dr. Webster has spent a long life in the investigation of authorities, and probably no one individual has labored longer or with equal success in this department of literature.

a peculiar manner more than once, the emphasis would fall on *first*; and the line be read,

'Of man's *first* disobedience,' &c.

"Again, admitting death' (as was really the case) to have been an unheard-of and dreadful punishment, brought upon man in consequence of his transgression; on that supposition, the third line would be read,

'Brought *death* into the world,' &c.

"But if we were to suppose that mankind knew there was such an evil as death in other regions, though the place they inhabited had been free from it till their transgression, the line would run thus:

'Brought death into the *world*,' &c.

"The superior emphasis finds place in the following short sentence, which admits of four distinct meanings, each of which is ascertained by the emphasis only.

'Do you ride to town to-day?'

[See Lesson XXII.]

"The following examples illustrate the nature and use of the inferior emphasis:

"Many persons mistake the *love*, for the *practice* of virtue.'

"Shall I reward his services with *Falsehood*? Shall I forget *him* who cannot forget *me*?"

"If his principles are *false*, no apology from *himself* can make them *right*; if founded in *truth*, no censure from *others* can make them *wrong*.'

"Though *deep*, yet *clear*; though *gentle*, yet not *dull*;  
Strong without *rage*; without *o'erflowing*, full.'

"A *friend* exaggerates a man's *virtues*; an *enemy*, his *crimes*.'

"The *wise man* is happy when he gains his *own* approbation; the *fool*, when he gains that of *others*.'

"The superior emphasis, in reading as in speaking, must be determined entirely by the *sense* of the passage, and always made *alike*; but as to the inferior emphasis, *taste* alone seems to have the right of fixing its situation and quantity.

"Among the number of persons who have had proper opportunities of learning to read, in the best manner it is now taught, very few could be selected, who, in a given instance, would use the inferior emphasis alike, either as to place or quantity. Some persons, indeed, use scarcely any degree of it; and others do not scruple to carry it far beyond anything to be found in common discourse; and even sometimes throw it upon words so very trifling in themselves, that it is evidently done with no other view than to give a greater variety to the modulation.\* Notwithstanding this diversity of practice, there are certainly proper boundaries, within which this emphasis must be restrained, in order to make it meet the approbation of sound judgment and correct taste. It will, doubtless, have different degrees of exertion, according to the greater or

\* By modulation is meant, that pleasing variety of voice which is perceived in uttering a sentence, and which in its nature is perfectly distinct from emphasis, and the tones of emotion and passion. The young reader should be careful to render his modulation correct and easy; and, for this purpose, should form it upon the model of the most judicious and accurate speakers.

less degree of importance of the words upon which it operates; and there may be very properly some variety in the use of it: but its application is not arbitrary, depending on the caprice of readers.

"As emphasis often falls on words in different parts of the same sentence, so it is frequently required to be continued, with a little variation, on two, and sometimes more words together. The following sentences exemplify both the parts of this position: 'If you seek to make one *rich*, study not to *increase his stores*, but to *diminish his desires*.' 'The Mexican figures, or picture-writing, represent things, not words: they exhibit images to the eye, not ideas to the understanding.'"

"Some sentences are so full and comprehensive, that almost every word is emphatical: as, 'Ye hills and dales, ye rivers, woods, and plains!' or, as that pathetic expostulation in the prophecy of Ezekiel, 'Why will ye die!'

"Emphasis, besides its other offices, is the great regulator of quantity. Though the quantity of our syllables is fixed, in words separately pronounced, yet it is mutable when these words are arranged in sentences; the long being changed into short, the short into long, according to the importance of the word with regard to meaning. Emphasis also, in particular cases, alters the seat of the accent. This is demonstrable from the following examples. 'He shall *increase*, but I shall *decrease*.' 'There is a difference between giving and *forgiving*.' 'In this species of composition, *plausibility* is much more essential than *probability*.' In these examples, the emphasis requires the accent to be placed on syllables to which it does not commonly belong.

"In order to acquire the proper management of the emphasis, the great rule to be given is, that the reader study to attain a just conception of the force and spirit of the sentiments which he is to pronounce. For to lay the emphasis with exact propriety is a constant exercise of good sense and attention. It is far from being an inconsiderable attainment. It is one of the most decisive trials of a true and just taste; and must arise from feeling delicately ourselves, and from judging accurately of what is fittest to strike the feelings of others.

"There is one error, against which it is particularly proper to caution the learner; namely, that of multiplying emphatical words too much, and using the emphasis indiscriminately. It is only by a prudent reserve and distinction in the use of them, that we can give them any weight. If they recur too often; if a reader attempts to render every thing he expresses of high importance, by a multitude of strong emphases, we soon learn to pay little regard to them. To crowd every sentence with emphatical words, is like crowding all the pages of a book with *Italic characters*; which, as to the effect, is just the same as to use no such distinctions at all.

#### "TONES.

"Tones are different both from emphasis and pauses; consisting in the notes or variations of sound which we employ in the expression of our sentiments. Emphasis affects particular words and phrases, with a degree of tone or inflection of voice; but tones, peculiarly so called, affect sentences, paragraphs, and sometimes even the whole of a discourse.

"To show the use and necessity of tones, we need only observe, that the mind, in communicating its ideas, is in a constant state of activity, emotion, or agitation, from the different effects which those ideas pro-

duce in the speaker. Now the end of such communication being not merely to lay open the ideas, but also the different feelings which they excite in him that utters them, there must be other signs than words to manifest those feelings; as words uttered in a monotonous manner can represent only a similar state of mind, perfectly free from all activity and emotion. As the communication of these internal feelings was of much more consequence in our social intercourse than the mere conveyance of ideas, the Author of our being did not, as in that conveyance, leave the invention of the language of emotion to man, but impressed it himself upon our nature, in the same manner as he has done with regard to the rest of the animal world; all of which express their feelings by various tones. Ours, indeed, from the superior rank that we hold, are in a high degree more comprehensive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which has not its peculiar tone or note of the voice, by which it is to be expressed; and which is suited exactly to the degree of internal feeling. It is chiefly in the proper use of these tones, that the life, spirit, beauty, and harmony of delivery consist.

"The limits of this introduction do not admit of examples to illustrate the variety of tones belonging to the different passions and emotions. We shall, however, select one, which is extracted from the beautiful lamentation of David over Saul and Jonathan; and which will in some degree elucidate what has been said on this subject.

"*'The beauty of Israel is slain upon thy high places; how are the mighty fallen! Tell it not in Gath; publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice; lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let there be no dew nor rain upon you, nor fields of offerings; for there the shield of the mighty was vilely cast away; the shield of Saul, as though he had not been anointed with oil.'* The first of these divisions expresses sorrow and lamentation; therefore the note is low. The next contains a spirited command, and should be pronounced much higher. The other sentence, in which he makes a pathetic address to the mountains where his friends had been slain, must be expressed in a note quite different from the two former; not so low as the first, nor so high as the second, but in a manly, firm, yet plaintive tone.

"The correct and natural language of the emotions is not so difficult to be attained as most readers seem to imagine. If we enter into the spirit of the author's sentiments, as well as into the meaning of his words, we shall not fail to deliver the words in properly varied tones. For there are few people who speak English without a provincial note, that have not an accurate use of tones, when they utter their sentiments in earnest discourse. And the reason that they have not the same use of them in reading aloud the sentiments of others may be traced to the very defective and erroneous method in which the art of reading is taught; whereby all the various, natural, expressive tones of speech are suppressed, and a few artificial, unmeaning reading notes are substituted for them.

"But when we recommend to readers an attention to the tone and language of emotions, we must be understood to do it with proper limitation. Moderation is necessary in this point, as in other things. For when the reading becomes strictly imitative, it assumes a theatrical manner, and must be highly improper, as well as give offense to the hearers, because it is inconsistent with that delicacy and modesty which

are indispensable on such occasions. The speaker who delivers his own emotions must be supposed to be more vivid and animated than would be proper in the person who relates them at second hand.

"We shall conclude this section with the following rule for the tones that indicate the passions and emotions: 'In reading, let all your tones of expression be borrowed from those of common speech, but, in some degree, more faintly characterized. Let those tones which signify any disagreeable passion of the mind be still more faint than those which indicate agreeable emotions: and on all occasions preserve yourselves from being so far affected with the subject as to be unable to proceed through it with that easy and masterly manner which has its good effects in this, as well as in every other art.'

#### "PAUSES.

"Pauses or rests, in reading or speaking, are a total cessation of the voice, during a perceptible, and, in many cases, a measurable space of time. Pauses are equally necessary to the speaker and the hearer. To the speaker, that he may take breath, without which he cannot proceed far in delivery; and that he may, by these temporary rests, relieve the organs of speech, which otherwise would be soon tired by continued action; to the hearer, that the ear also may be relieved from the fatigue which it would otherwise endure from a continuity of sound; and that the understanding may have sufficient time to mark the distinction of sentences, and their several members.

"There are two kinds of pauses: first, emphatical pauses; and next, such as mark the distinctions of sense. An emphatical pause is generally made *after* something has been said of peculiar moment, and on which we desire to fix the hearer's attention. Sometimes, *before* such a thing is said, we usher it in with a pause of this nature. Such pauses have the same effect as a strong emphasis; and are subject to the same rules, especially to the caution of not repeating them too frequently. For as they excite uncommon attention, and of course raise expectation, if the importance of the matter be not fully answerable to such expectation, they occasion disappointment and disgust.

"But the most frequent and principal use of pauses is to mark the divisions of the sense, and at the same time to allow the reader to draw his breath; and the proper and delicate adjustment of such pauses is one of the most nice and difficult articles of delivery. In all reading, the management of the breath requires a good deal of care, so as not to oblige us to divide words from one another, which have so intimate a connection that they ought to be pronounced with the same breath, and without the least separation. Many a sentence is miserably mangled, and the force of the emphasis totally lost, by divisions being made in the wrong place. To avoid this, every one, while he is reading, should be very careful to provide a full supply of breath for what he is to utter. It is a great mistake to imagine that the breath must be drawn only at the end of a period, when the voice is allowed to fall. It may easily be gathered at the intervals of the period, when the voice is suspended only for a moment; and, by this management, one may always have a sufficient stock for carrying on the longest sentence, without improper interruptions.

"Pauses in reading must generally be formed upon the manner in which we utter ourselves in ordinary, sensible conversation, and not upon the stiff, artificial manner which is acquired from reading books

according to the common punctuation. It will by no means be sufficient to attend to the points used in printing, for these are far from marking all the pauses which ought to be made in reading. A mechanical attention to these resting places has perhaps been one cause of monotony, by leading the reader to a similar tone at every stop, and a uniform cadence at every period. The primary use of points is to assist the reader in discerning the grammatical construction; and it is only as a secondary object that they regulate his pronunciation. On this head the following direction may be of use: 'Though in reading great attention should be paid to the stops, yet a greater should be given to the sense, and their correspondent times occasionally lengthened beyond what is usual in common speech.'

"To render pauses pleasing and expressive, they must not only be made in the right place, but also accompanied with a proper tone of voice, by which the nature of these pauses is intimated; much more than by the length of them, which can seldom be exactly measured. Sometimes it is only a slight and simple suspension of voice that is proper; sometimes a degree of cadence in the voice is required; and sometimes that peculiar tone and cadence which denote the sentence to be finished. In all these cases, we are to regulate ourselves by attending to the manner in which nature teaches us to speak when engaged in real and earnest discourse with others. The following sentence exemplifies the *suspending* and the *closing* pauses: 'Hope, the balm of life, soothes us under every misfortune.' The first and second pauses are accompanied by an inflection of voice, that gives the hearer an expectation of something further to complete the sense; the inflection attending the third pause signifies that the sense is completed.

"The preceding example is an illustration of the *suspending* pause, in its simple state: the following instance exhibits that pause with a degree of cadence in the voice; 'If content cannot remove the disquietudes of mankind, it will at least alleviate them.'

"The *suspending* pause is often, in the same sentence, attended with both the rising and the falling inflection of voice; as will be seen in this example: 'Moderate exercise', and habitual temperance', strengthen the constitution.' \*

"As the *suspending* pause may be thus attended with both the rising and the falling inflection, it is the same with regard to the *closing* pause: it admits of both. The falling inflection generally accompanies it; but it is not unfrequently connected with the rising inflection. Interrogative sentences, for instance, are often terminated in this manner: as, 'Am I ungrateful?' 'Is he in earnest?'

"But where a sentence is begun by an interrogative pronoun or adverb, it is commonly terminated by the falling inflection: as, 'What has he gained by his folly?' 'Who will assist him?' 'Where is the messenger?' 'When did he arrive?'

"When two questions are united in one sentence, and connected by the conjunction *or*, the first takes the rising, the second the falling inflection: as, 'Does his conduct support discipline' or destroy it?'

"The rising and falling inflections must not be confounded with emphasis. Though they may often coincide, they are, in their nature, perfectly distinct. Emphasis sometimes controls those inflections.

"The regular application of the rising and falling inflections confers

---

\* The rising inflection is denoted by the acute, the falling by the grave, accent.

so much beauty on expression, and is so necessary to be studied by the young reader, that we shall insert a few more examples, to induce him to pay greater attention to the subject. In these instances, all the inflections are not marked. Such only are distinguished as are most striking, and will best serve to show the reader their utility and importance.

“‘Manufactures’, trade’, and agriculture’, certainly employ more than nineteen parts in twenty of the human species.’

“‘He who resigns the world has no temptation to envy’, hatred’, malice’, anger’; but is in constant possession of a serene mind: he who follows the pleasures of it, which are in their very nature disappointing, is in constant search of care’, solicitude’, remorse’, and confusion’.

“‘To advise the ignorant’, relieve the needy’, comfort the afflicted’, are duties that fall in our way almost every day of our lives.’

“‘Those evil spirits, who, by long custom, have contracted in the body habits of lust’ and sensuality’; malice’ and revenge’; an aversion to everything that is good’, just’ and laudable’, are naturally seasoned and prepared for pain and misery.’

“‘I am persuaded, that neither death’, nor life’; nor angels’, nor principalities’, nor powers’; nor things present’, nor things to come’; nor height’, nor depth’; nor any other creature’, shall be able to separate us from the love of God’.

“The reader who would wish to see a minute and ingenious investigation of the nature of these inflections, and the rules by which they are governed, may consult Walker’s *Elements of Elocution*.

#### “MANNER OF READING VERSE.

“When we are reading verse, there is a peculiar difficulty in making the pauses justly. The difficulty arises from the melody of verse, which dictates to the ear pauses or rests of its own; and to adjust and compound these properly with the pauses of the sense, so as neither to hurt the ear nor offend the understanding, is so very nice a matter, that it is no wonder we so seldom meet with good readers of poetry. There are two kinds of pauses that belong to the melody of verse: one is the pause at the end of the line; and the other, the *cæsural* pause in or near the middle of it. With regard to the pause at the end of the line, which marks that strain or verse to be finished, rhyme renders this always sensible, and in some measure compels us to observe it in our pronunciation. In respect to blank verse, we ought also to read it so as to make every line sensible to the ear; for, what is the use of melody, or for what end has the poet composed in verse, if, in reading his lines, we suppress his numbers, by omitting the final pause; and degrade them, by our pronunciation, into mere prose? At the same time that we attend to this pause, every appearance of sing-song and tone must be carefully guarded against. The close of the line, where it makes no pause in the meaning, ought not to be marked by such a tone as is used in finishing a sentence; but, without either fall or elevation of the voice, it should be denoted only by so slight a suspension of sound as may distinguish the passage from one line to another, without injuring the meaning.”

“The other kind of melodious pause is that which falls somewhere about the middle of the verse, and divides it into two hemistichs; a pause not so great as that which belongs to the close of the line, but

still sensible to an ordinary ear. This, which is called the cæsural pause, may fall, in English heroic verse, after the fourth, fifth, sixth, or seventh, syllable in the line. Where the verse is so constructed that this cæsural pause coincides with the slightest pause or division in the sense, the line can be read easily; as in the two first verses of Pope's Messiah :

'Ye nymphs of Solyma"! begin the song;  
To heavenly themes" sublimer strains belong.'

But if it should happen that words which have so strict and intimate a connection as not to bear even a momentary separation are divided from one another by this cæsural pause, we then feel a sort of struggle between the sense and the sound, which renders it difficult to read such lines harmoniously. The rule of proper pronunciation in such cases is, to regard only the pause which the sense forms, and to read the line accordingly. The neglect of the cæsural pause may make the line sound somewhat unharmoniously; but the effect would be much worse, if the sense were sacrificed to the sound. For instance, in the following lines of Milton,

————— 'What in me is dark,  
Illumine; what is low, raise and support,'

the sense clearly dictates the pause after *illumine*, at the end of the third syllable, which, in reading, ought to be made accordingly; though, if the melody only were to be regarded, *illumine* should be connected with what follows, and the pause not made till the fourth or sixth syllable. So in the following line of Pope's Epistle to Dr. Arbuthnot,

'I sit, with sad civility I read,'

the ear plainly points out the cæsural pause as falling after *sad*, the fourth syllable. But it would be very bad reading to make any pause there, so as to separate *sad* and *civility*. The sense admits of no other pause than after the second syllable, *sit*, which therefore must be the only pause made in reading this part of the sentence.

"There is another mode of dividing some verses, by introducing what may be called demi-cæsuras, which require very slight pauses; and which the reader should manage with judgment, or he will be apt to fall into an affected, sing-song mode of pronouncing verses of this kind. The following lines exemplify the demi-cæsura.

'Warm's' in the sun", refreshes' in the breeze,  
Glows' in the stars", and blossoms' in the trees:  
Lives' through all life"; extends through all extent,  
Spreads' undivided", operates' unspent.'

"Before the conclusion of this introduction, the compiler takes the liberty to recommend to teachers to exercise their pupils in discovering and explaining the emphatic words, and the proper tones and pauses, of every portion assigned them to read, previously to their being called out to the performance. These preparatory lessons, in which they should be regularly examined, will improve their judgment and taste, prevent the practice of reading without attention to the subject, and establish a habit of readily discovering the meaning, force, and beauty, of every sentence they peruse."

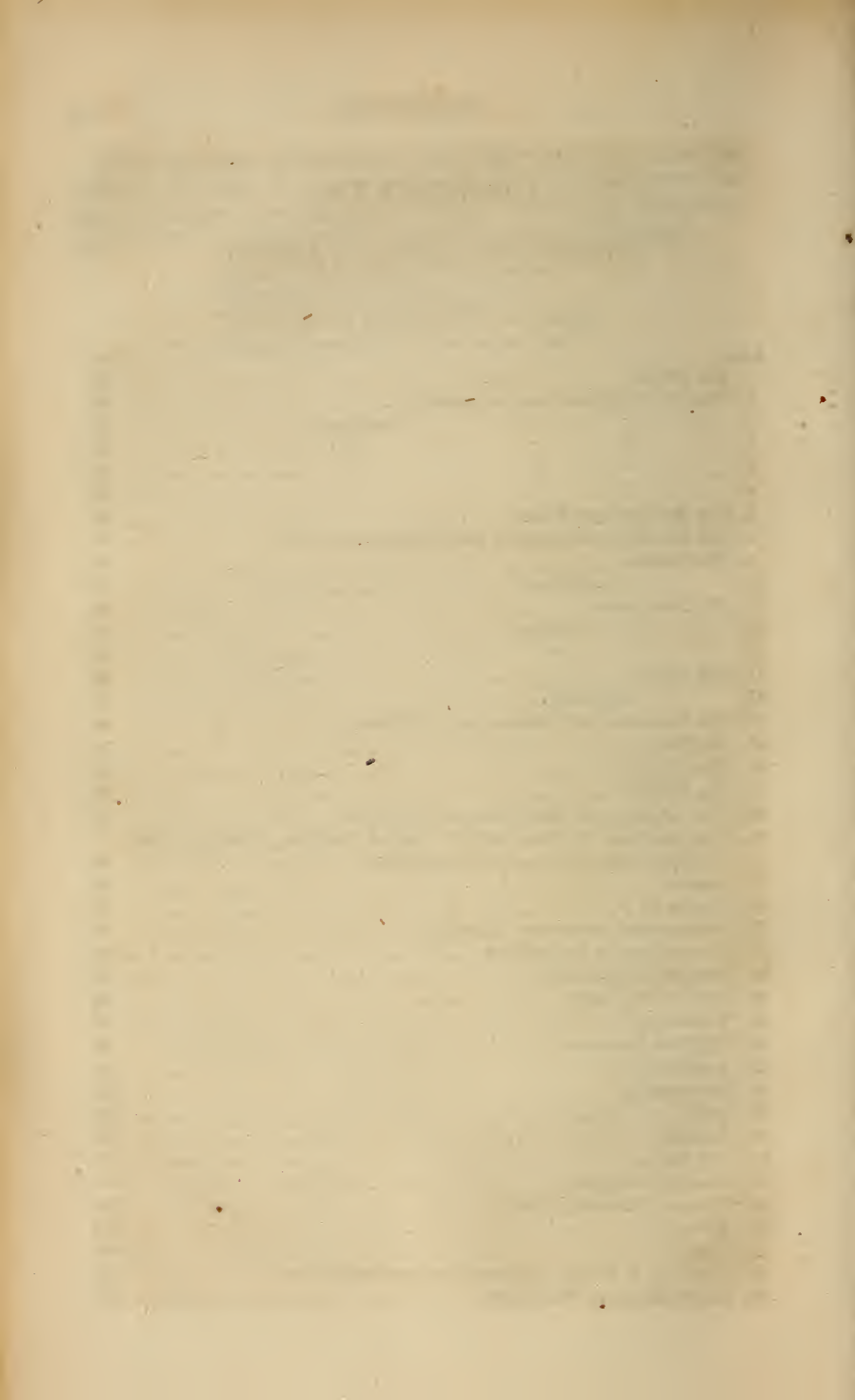
To the directions of Mr. Murray which have now been recited, the author of this work has little to add, except the suggestions which are given in the respective lessons which follow. One direction more, however, he will add, which is partly expressed in borrowed language.

“Learn to speak slow ; all other graces  
Will follow in their proper places ;”  
And while thus *slowly* onward you proceed,  
Study the meaning of whate’er you read.

# CONTENTS.

## INTRODUCTORY LESSONS IN READING.

<i>Lesson</i>	<i>Page</i>
1. The Period .....	25
2. The Interrogation Point or Question .....	26
3.       "       "       "       continued .....	27
4.       "       "       "       "       .....	27
5.       "       "       "       "       .....	28
6.       "       "       "       "       .....	29
7. The Exclamation Point .....	30
8. The Period, Interrogation, and Exclamation united .....	31
9. The Comma .....	32
10.       "       continued .....	36
11. The Semicolon .....	39
12.       "       continued .....	40
13.       "       "       .....	42
14. The Colon .....	44
15.       "       continued .....	46
16. The Parenthesis, Crotchets, and Brackets .....	48
17. The Dash .....	51
18. The Hyphen .....	60
19. The Ellipsis .....	60
20. The Apostrophe, Quotation, and Diæresis .....	63
21. The Asterisk, Obelisk, Double Obelisk, Section, Parallels, Para- graph, Index, Caret, Breve, and Brace .....	66
22. Accent .....	68
23. Emphasis .....	73
24. Primary and Secondary Emphasis .....	75
25. Distinctness of Articulation .....	79
26. Manner or Expression .....	86
27. Pitch of the Voice .....	94
28. Transition .....	96
29. Elliptical Sentences .....	99
30. Antithesis .....	103
31. Enumeration .....	105
32. Irony .....	109
33. Analogy .....	110
34. The Star .....	113
35. Measure of Speech .....	119
36. Manner of Reading Poetry .....	136
37. Monotone .....	141
38. Analysis .....	144
39. Blending of Words, produced by Accented Force .....	151
40. Improvement of the Voice .....	152



PARKER'S  
INTRODUCTORY LESSONS  
IN  
READING.

---

LESSON I.

THE PERIOD.

*The Period is a round dot or mark like this .*

2. The period is generally placed after the last word in a sentence.

3. When you come to a period, you must stop, as if you had nothing more to read.

4. You must pronounce the word which is immediately before a period, with the falling inflection of the voice.

5. But you do not know what I mean by the falling inflection of the voice.

6. I am now going to tell you.

7. Listen attentively to what I am going to say.

8. Charles has bought a new hat.

9. That sentence was read with the falling inflection of the voice.

10. I am going to tell you in the next lesson what I mean by the rising inflection of the voice.

11. Look in the next lesson, and find the eighth sentence, which you have just read.

12. Tell me whether you would read it in the same manner in the second lesson.

## LESSON II.

## THE INTERROGATION POINT, OR QUESTION.

*The Interrogation Point, or Question, is a mark like this ?*

*The interrogation point, or question, shows that a question is asked, and is generally read with the rising inflection of the voice.*

## EXAMPLES.

13. Has Charles bought a new hat?
14. Did you say that Charles has bought a new hat?
15. Did you read the thirteenth sentence in the same manner that you read the eighth?
16. Do you know what I mean by the rising inflection of the voice?
17. Do you know now how to read a sentence with the falling inflection of the voice?
18. Shall I tell you again? Will you listen attentively?
19. Are the little marks after the sentences in the first lesson, like those at the end of the sentences in this lesson?
20. Do you know that you have read all the sentences in this lesson with the rising inflection of the voice?
21. Will you look at the following sentences, and read those which are marked D, with the falling inflection of the voice, and those which are marked Q, with the rising inflection of the voice?
22. D. John has arrived.
23. Q. Has John arrived?
24. D. My father is very well.
25. Q. Is your mother well?
26. D. Mary has lost her book.
27. Q. Has Caroline found her work-box?
28. D. They who have not read these sentences well must read them over again.
29. Q. May they who have read them well proceed to the next lesson?
30. D. As soon as they understand what they have read, I shall give them a new lesson.
31. Q. Will they all be as easy as this?

32. D. That will depend upon yourself more than on me.

33. Q. Does the D in the above sentences stand for a declaration?

34. D. Yes. I think, also, that the Q stands for a question.

---

### LESSON III.

*Sometimes the sentence which ends with an interrogation point, should be read with the falling inflection of the voice.*

#### EXAMPLES.

35. What o'clock is it?
36. How do you do to-day?
37. What have you in your hand?
38. Where have you been?
39. When did your father return home?
40. How did you hear that story?
41. How much did he give for his book?
42. Whose hat is that in the entry?
43. What did you see in the street?
44. How high is the steeple of St. Paul's Church?
45. Where does that man live?
46. Which of those books do you prefer?
47. Who is that at the other end of the room?
48. Whither is that bird flying?
49. Why did you leave your place just now?
50. Wherefore do you not try to read correctly?

---

### LESSON IV.

*Sometimes the first part of a sentence ending with an interrogation point, must be read with the rising inflection of the voice, and the last part with the falling inflection. The parts of the sentence are separated by a mark like this (,) called a comma. At the comma the rising inflec-*

*tion must be used, and at the interrogation point the falling inflection.*

## EXAMPLES.

51. Shall I give you a peach, or an apple?
52. Would you rather have a kite, or a football?
53. Is that John, or Charles?
54. Are you going home, or into the school-house?
55. Will you go now, or will you stay a little longer?
56. Is that a Grammar, or a Geography?
57. Do you expect to ride, or to walk?
58. Does your father intend to build his new house in the city, or in the country?
59. Shall we now attend to our reading lessons, or to our lessons in spelling?
60. Did you go to church on the last Sabbath, or did you stay at home?

---

## LESSON V.

*Sometimes the first part of a sentence ending with a note of interrogation, must be read with the falling inflection of the voice, and the last part with the rising inflection.*

## EXAMPLES.

61. Where have you been to-day? At home?
62. Whose books are those on the floor? Do they belong to John?
63. Whither shall I go? Shall I return home?
64. What is that on the top of the house? Is it a bird?
65. What are you doing with your book? Are you tearing out the leaves?
66. Whom shall I send? Will John go willingly?
67. When shall I bring you those books? Would you like to have them to-day?
68. Who told you to return? Did your father?
69. How much did you pay for that book? More than three shillings?
70. How old shall you be on your next birthday? Eleven?

71. Why did you not arrive sooner? Were you necessarily detained?

72. How often shall my brother sin against me, and I forgive him? Till seven times?

73. But what excuse can the Englishman plead? The custom of duelling?

74. What concern they? The general cause?

75. How many lessons are there in this book? Are there more than twenty-five?

## LESSON VI.

*In this lesson some of the sentences are questions requiring the rising, and some the falling, inflection of the voice. A few sentences also ending with a period are inserted. No directions are given to the pupil with regard to the manner of reading them, it being desirable that his own understanding, under the guidance of nature alone, should direct him. But it may be observed that questions which can be answered by yes, or no, generally require the rising inflection of the voice; and that questions which cannot be answered by yes, or no, generally require the falling inflection.*

### EXAMPLES.

76. John, where have you been this morning?

77. Have you seen my father to-day.

78. That is a beautiful top.

79. Where did you get it?

80. I bought it at the toy-shop.

81. What did you give for it?

82. I gave a shilling for it.

83. What excuse have you for coming late this morning?  
Did you not know that it is past the school hour?

84. If you are so inattentive to your lessons, do you think that you shall make much improvement?

85. Will you go, or stay? Will you ride, or walk?

86. Will you go to-day, or to-morrow?

87. Did he resemble his father, or his mother?

88. Is this book yours, or mine?

89. Do you hold the watch to-night? We do, sir.

90. Did you say that he was armed? He was armed.  
 91. Did you not speak to it? I did.  
 92. Art thou he that should come, or must we expect another person?  
 93. Why are you so silent? Have you nothing to say?  
 94. Who hath believed our report? To whom hath the arm of the Lord been revealed?

---

## LESSON VII.

### THE EXCLAMATION POINT.

*The Exclamation Point is a mark like this !*

*The exclamation point is placed at the end of sentences which express surprise, astonishment, wonder, or admiration, and other strong feelings; and such sentences are generally read with the falling inflection of the voice.*

#### EXAMPLES.

95. How cold it is to-day!  
 96. What a beautiful top that is!  
 97. How mysterious are the ways of Providence!  
 98. How noisy those boys are in the street!  
 99. What a simple fellow he is to spend his money so uselessly!  
 100. Poor fellow, he does not know what to do with himself!  
 101. What a fine morning it is! How brightly the sun shines! How verdant is the landscape! How sweetly the birds sing!  
 102. Look here! See what a handsome doll my mother has just given me!  
 103. Good Heaven! What an eventful life was hers!  
 104. Good friends! sweet friends! let me not stir you up to such a sudden flood of mutiny!  
 105. Oh, what a fall was there, my countrymen!  
 106. Oh disgrace upon manhood! It is strange! It is dreadful!  
 107. Alas, poor country, almost afraid to know itself!

108. Oh glory! glory! mighty one on earth! How justly imaged in this waterfall!

109. Tremendous torrent! for an instant hush the terrors of thy voice!

110. Ah, terribly the hoarse and rapid whirlpools rage there!

111. Oh! deep enchanting prelude to repose! The dawn of bliss, the twilight of our woes!

112. Daughter of Faith, awake! arise! illumine the dread unknown, the chaos of the tomb!

113. It is a dread and awful thing to die!

114. Lovely art thou, oh Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys!

115. Why, here comes my father! How quickly he has returned! Oh how glad I am to see him!

---

## LESSON VIII.

### THE PERIOD, INTERROGATION, AND EXCLAMATION UNITED.

*The pupil was taught, in the first lesson, (see No. 3.) that when he comes to a period, he must stop, as if he had nothing more to read. At the end of a paragraph, whether the period or any other mark be used, a longer pause should be made than at the end of an ordinary sentence. The interrogation and the exclamation points generally require pauses of the same length with the period.*

*It may here be remarked, that good readers always MAKE THEIR PAUSES LONG; but whatever be the length of the pause, the pupil must be careful that every pause which he makes shall be a TOTAL CESSATION OF THE VOICE.*

#### EXAMPLES.

116. George is a good boy. He gets his lesson well. He is attentive to the instructions of his teacher. He is orderly and quiet at home.

117. A good scholar is known by his obedience to the rules of the school. He obeys the directions of his teacher. His attendance at the proper time of school is always punc-

tual. He is remarkable for his diligence and attention. He reads no other book than that which he is desired to read by his master. He studies no lessons but those which are appointed for the day. He takes no toys from his pocket to amuse himself or others. He pays no regard to those who attempt to divert his attention from his book.

118. Do you know who is a good scholar? Can you point out many in this room? How negligent some of our fellow-pupils are! Ah! I am afraid that many will regret that they have not improved their time!

119. Why, here comes Charles! Did you think that he would return so soon? I suspect that he has not been pleased with his visit. Have you, Charles? And were your friends glad to see you? When is cousin Jane to be married? Will she make us a visit before she is married? Or will she wait until she has changed her name?

120. My dear Edward, how happy I am to see you! I heard of your approaching happiness with the highest pleasure. How does Rose do? And how is our old whimsical friend the baron? You must be patient, and answer all my questions. I have many inquiries to make.

121. The first dawn of morning found Waverley on the esplanade in front of the old Gothic gate of the castle. But he paced it long before the draw-bridge was lowered. He produced his order to the sergeant of the guard, and was admitted. The place of his friend's confinement was a gloomy apartment in the central part of the castle.

122. Do you expect to be as high in your class as your brother? Did you recite your lessons as well as he did? Lazy boy! Careless child! You have been playing these two hours. You have paid no attention to your lessons. You cannot say a word of them. How foolish you have been! What a waste of time and talents you have made!

---

## LESSON IX.

### THE COMMA.

*The Comma is a mark like this ,*

*When you come to a comma in reading, you must generally make a short pause. Sometimes you must use the falling*

*inflection of the voice, when you come to a comma; and sometimes you must keep your voice suspended, as if some one had stopped you before you had read all that you intended. In this lesson you must keep your voice suspended when you come to a comma; but let the slight pause, or stop that you make, be a TOTAL CESSATION of the voice.*

## EXAMPLES.

123. Diligence, industry, and proper improvement of time, are material duties of the young.

124. He is generous, just, charitable, and humane.

125. By wisdom, by art, by the united strength of a civil community, men have been enabled to subdue the whole race of lions, bears, and serpents.

126. The genuine glory, the proper distinction of the rational species, arises from the perfection of the mental powers.

127. Courage is apt to be fierce, and strength is often exerted in acts of oppression. Wisdom is the associate of justice. It assists her to form equal laws, to pursue right measures, to correct power, to protect weakness, and to unite individuals in a common interest and general welfare. Heroes may kill tyrants, but it is wisdom and laws that prevent tyranny and oppression.

*[Sometimes a comma must be read like a question.]*

128.\* Do you pretend to sit as high in school as Anthony? Did you read as correctly, speak as loudly, or behave as well as he?

128. Do you pretend to sit as high on Olympus as Hercules? Did you kill the Nemean lion, the Erymanthian boar, the Lernean serpent, or Stympalian birds?

129. Are you the boy, of whose good conduct I have heard so much?

129. Art thou the Thracian robber, of whose exploits I have heard so much?

130. Have you not misemployed your time, wasted your talents, and passed your life in idleness and vice?

130. Hast thou not set at defiance my authority, violated

---

\* Some of the sentences which follow will be marked with the same number; and such sentences are to be read in the same manner, and with the same inflection of the voice, &c.

the public peace, and passed thy life in injuring the persons and properties of thy fellow-subjects ?

131. Who is that standing up in his place, with his hat on, and his books under his arm ?

131. Whom are they ushering from the world, with all this pageantry and long parade of death ?

132. Did he recite his lesson correctly, read audibly, and appear to understand what he read ?

132. Was his copy written neatly, his letters made handsomely, and did no blot appear on his book ?

132. Was his wealth stored fraudfully, the spoil of orphans wronged, and widows who had none to plead their rights ?

132. Have not you, too, gone about the earth like an evil genius, blasting the fair fruits of peace and industry ?

133. Is that a map which you have before you, with the leaves blotted with ink ?

133. Is this a dagger, which I see before me, the handle toward my hand ?

133. Will you say that your time is your own, and that you have a right to employ it in the manner you please ?

*[Sometimes the comma is to be read like a period, with the falling inflection of the voice.]*

134. The teacher directed him to take his seat, to study his lesson, and to pass no more time in idleness.

134. It is said by unbelievers that religion is dull, unsocial, uncharitable, enthusiastic, a damper of human joy, a morose intruder upon human pleasure.

134. Charles has brought his pen instead of his pencil, his paper instead of his slate, his grammar instead of his arithmetic.

134. Perhaps you have mistaken sobriety for dullness, equanimity for moroseness, disinclination to bad company for aversion to society, abhorrence of vice for uncharitableness, and piety for enthusiasm.

135. Henry was careless, thoughtless, heedless, and inattentive.

135. This is partial, unjust, uncharitable, iniquitous.

135. The history of religion is ransacked for instances of persecution, of austerities, and enthusiastic irregularities.

135. Religion is often supposed to be something which must be practised apart from every thing else, a distinct profession, a peculiar occupation.

135. Dryden's mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention.

135. Oh! you might deem the spot the spacious cavern of some virgin mine, deep in the womb of earth, where the gems grow, and diamonds put forth radiant rods, and bud with amethyst and topaz.

*[Sometimes the comma is to be read like an exclamation.\*]*

136. Oh how can you destroy those beautiful things which your father procured for you! that beautiful top, those polished marbles, that excellent ball, and that beautifully painted kite, oh how can you destroy them, and expect that he will buy you new ones!

136. Oh how canst thou renounce the boundless store of charms that Nature to her votary yields! the warbling woodland, the resounding shore, the pomp of groves, the garniture of fields, all that the genial ray of morning gilds, and all that echoes to the song of even, all that the mountain's sheltering bosom shields, and all the dread magnificence of heaven, oh how canst thou renounce and hope to be forgiven!

137. Oh winter! ruler of the inverted year! thy scattered hair with sleetlike ashes filled, thy breath congealed upon thy lips, thy cheeks fringed with a beard made white with other snows than those of age, thy forehead wrapped in clouds, a leafless branch thy scepter, and thy throne a sliding car, indebted to no wheels, but urged by storms along its slippery way, I love thee, all unlovely as thou seemest, and dreaded as thou art!

138. Lovely art thou, O Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys.

*[Sometimes the comma and other marks are to be read without any pause or inflection of the voice.]*

138. You see, boys, what a fine school-room we have, in which you can pursue your studies.

---

\* The pupil will notice that some sentences which contain a question, to which no answer is given or expected, are marked with an exclamation point instead of an interrogation point; but such sentences generally express surprise or astonishment, &c. The sentences numbered 136 are of this kind. See Clark's English Grammar, Page 196.

138. You see, my son, this wide and large firmament over our heads, where the sun and moon, and all the stars appear in their turns.

138. Therefore, my child, fear, and worship, and love God.

138. He, that can read as well as you can, James, need not be ashamed to read aloud.

138. He, that can make the multitude laugh and weep as you can, Mr. Shakspeare, need not fear scholars.

139. I consider it my duty, at this time, to tell you, that you have done something, of which you ought to be ashamed.

139. I deem it my duty, on this occasion, to suggest, that the land is not yet wholly free from the contamination of a traffic, at which every feeling of humanity must revolt.

140. The Spaniards, while thus employed, were surrounded by many of the natives, who gazed, in silent admiration, upon actions which they could not comprehend, and of which they did not foresee the consequences. The dress of the Spaniards, the whiteness of their skins, their beards, their arms, appeared strange and surprising.

141. Yet, fair as thou art, thou shunnest to glide, beautiful stream! by the village side, but windest away from the haunts of men, to silent valley and shaded glen.

142. But it is not for man, either solely or principally, that night is made.

143. We imagine, that, in a world of our own creation, there would always be a blessing in the air, and flowers and fruits on the earth.

144. Share with you! said his father — so the industrious must lose his labor to feed the idle.

144. His brother, Moses, did not imitate his example.



## LESSON X.

*[Sometimes the pause of a comma must be made where there is no pause in your book. Spaces are left in the following sentences where the pause is proper.]*

145. James was very much delighted with the picture which he saw.

145. The Europeans were hardly less amazed at the scene now before them.

146. The inhabitants were entirely naked. Their black hair, long and curled, floated upon their shoulders, or was bound in tresses around their head.

147. Persons of reflection and sensibility contemplate with interest the scenes of nature.

148. The succession and contrast of the seasons give scope to that care and foresight, diligence and industry, which are essential to the dignity and enjoyment of human beings.

149. The eye is sweetly delayed on every object to which it turns. It is grateful to perceive how widely, yet chastely, nature hath mixed her colors and painted her robe.

150. Winter compensates for the want of attractions abroad by fireside delights and homefelt joys. In all this interchange and variety we find reason to acknowledge the wise and benevolent care of the God of seasons.

*[The pupil may read the following sentences; but before reading them, he may tell after what word the pause should be made. The pause is not printed in the sentences, but it must be made when reading them. And here it may be observed, that the comma is more frequently used to point out the grammatical divisions of a sentence, than to indicate a rest or cessation of the voice. Good reading depends much upon skill and judgment in making those pauses which the sense of the sentence dictates, but which are not noted in the book; and the sooner the pupil is taught to make them, with proper discrimination, the surer and the more rapid will be his progress in the art of reading.]*

151. While they were at their silent meal a horseman came galloping to the door, and, with a loud voice, called out that he had been sent express with a letter to Gilbert Ainslee.

152. The golden head that was wont to rise at that part of the table was now wanting.

153. For even though absent from school I shall get the lesson.

153. For even though dead I will control the trophies of the capitol.

154. It is now two hundred years since attempts have been made to civilize the North American savage.

155. Doing well has something more in it than the fulfilling of a duty.

156. You will expect me to say something of the lonely records of the former races that inhabited this country.

157. There is no virtue without a characteristic beauty to make it particularly loved by the good, and to make the bad ashamed of their neglect of it.

158. A sacrifice was never yet offered to a principle, that was not made up to us by self-approval, and the consideration of what our degradation would have been had we done otherwise.

159. The following story has been handed down by family tradition for more than a century.

160. The succession and contrast of the seasons give scope to that care and foresight, diligence and industry, which are essential to the dignity and enjoyment of human beings, whose happiness is connected with the exertion of their faculties.

161. A lion of the largest size measures from eight to nine feet from the muzzle to the origin of the tail, which last is of itself about four feet long. The height of the larger specimens is four or five feet.

162. The following anecdote will show with what obstinate perseverance pack horses have been known to preserve the line of their order.

163. Good morning to you, Charles! Whose book is that which you have under your arm?

163. A benison upon thee, gentle huntsman! Whose towers are these that overlook the wood?

164. The incidents of the last few days have been such as will probably never again be witnessed by the people of America, and such as were never before witnessed by any nation under heaven.

165. To the memory of Andre his country has erected the most magnificent monuments, and bestowed on his family the highest honors and most liberal rewards. To the memory of Hale not a stone has been erected, and the traveler asks in vain for the place of his long sleep.

## LESSON XI.

## THE SEMICOLON.

*The Semicolon is made by a comma placed under a period, thus ;*

*When you come to a semicolon, you must generally make a pause twice as long as you would make at a comma.*

*Sometimes you must use the falling inflection of the voice when you come to a semicolon, and sometimes you must keep your voice suspended, as you were directed in the ninth lesson.*

*Whatever may be the length of the pauses, let it be a TOTAL CESSATION of the voice.*

*When you come to a semicolon in this lesson, you must keep your voice suspended, as you were directed in the ninth lesson.*

## EXAMPLES.

166. That God whom you see me daily worship ; whom I daily call upon to bless both you and me, and all mankind ; whose wondrous acts are recorded in those Scriptures which you constantly read ; that God who created the heaven and the earth is your Father and Friend.

167. My son, as you have been used to look to me in all your actions, and have been afraid to do any thing unless you first knew my will ; so let it now be a rule of your life to look up to God in all your actions.

168. If I have seen any perish for want of clothing, or any poor without covering ; if his loins have not blessed me, and if he were not warmed with the fleece of my sheep ; if I have lifted up my hand against the fatherless, when I saw my help in the gate ; then let mine arm fall from my shoulder blade, and mine arm be broken from the bone.

169. The stranger did not lodge in the street ; but I opened my doors to the traveler.

170. If my land cry against me, or the furrows thereof complain ; if I have eaten the fruits thereof without money, or have caused the owners thereof to lose their life ; let thistles grow instead of wheat, and cockles instead of barley.

171. When the fair moon, refulgent lamp of night, o'er heaven's clear azure spreads her sacred light ; when not a

breath disturbs the deep serene, and not a cloud o'ercasts the solemn scene; around her throne the vivid planets roll, and stars unnumbered gild the glowing pole; o'er the dark trees a yellower verdure shed, and tip with silver every mountain's head; then shine the vales, the rocks in prospect rise, a flood of glory bursts from all the skies; the conscious swains, rejoicing in the sight, eye the blue vault, and bless the useful light.

172. When the battle was ended, the stranger disappeared; and no person knew whence he had come, nor whither he had gone.

173. The relief was so timely, so sudden, so unexpected, and so providential; the appearance and the retreat of him who furnished it were so unaccountable; his person was so dignified and commanding; his resolution so superior, and his interference so decisive, that the inhabitants believed him to be an angel, sent by Heaven for their preservation.



## LESSON XII.

*Sometimes you must use the falling inflection of the voice when you come to a semicolon, as in the following.*

### EXAMPLES.

174. Let your dress be sober, clean, and modest; not to set off the beauty of your person, but to declare the sobriety of your mind; that your outward garb may resemble the inward plainness and simplicity of your heart.

175. In meat and drink, observe the rules of Christian temperance and sobriety; consider your body only as the servant and minister of your soul; and only so nourish it, as it may best perform an humble and obedient service.

176. Condescend to all the weakness and infirmities of your fellow-creatures; cover their frailties; love their excellences; encourage their virtues; relieve their wants; rejoice in their prosperity; compassionate their distress; receive their friendship; overlook their unkindness; forgive their malice; be a servant of servants; and condescend to do the lowest offices for the lowest of mankind.

177. Struck with the sight of so fine a tree, he hastened to his own, hoping to find as large a crop upon it; but, to his great surprise, he saw scarcely any thing, except branches, covered with moss, and a few yellow leaves.

178. In sleep's serene oblivion laid, I've safely passed the silent night; again I see the breaking shade, again behold the morning light.

179. New-born, I bless the waking hour; once more, with awe, rejoice to be; my conscious soul resumes her power, and soars, my guardian God, to thee.

180. That deeper shade shall break away; that deeper sleep shall leave mine eyes; thy light shall give eternal day; thy love, the rapture of the skies.

181. In the sight of our law the African slave trader is a pirate and a felon; and in the sight of Heaven, an offender far beyond the ordinary depth of human guilt.

182. Between Nose and Eyes a strange contest arose; the spectacles set them unhappily wrong; the point in dispute was, as all the world knows, to which the said spectacles ought to belong.

183. What hope of liberty is there remaining, if whatever is their pleasure, it is lawful for them to do; if what is lawful for them to do, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they execute, is in no way offensive to you?

184. Mercury, I won't go in the boat with that fellow. He has murdered his countryman; he has murdered his friend; I say I won't go in the boat with that fellow; I will swim over the river; I can swim like a duck.

185. It is not the use of the innocent amusements of life which is dangerous, but the abuse of them; it is not when they are occasionally, but when they are constantly pursued; when the love of amusement degenerates into a passion; and when, from being an occasional indulgence, it becomes an habitual desire.

186. The prevailing color of the body of a tiger is a deep tawny, or orange yellow; the face, throat, and lower part of the belly are nearly white; and the whole is traversed by numerous long black stripes.

187. The horse, next to the Hottentot, is the favorite prey of the lion; and the elephant and camel are both highly relished; while the sheep, owing probably to its woolly fleece, is seldom molested.

188. The lion, with his strong teeth, breaks large bones

with the greatest ease; and he often swallows their fragments along with the flesh.

189. The horse is quick-sighted; he can see things in the night which his rider cannot perceive; but when it is too dark for his sight, his sense of smelling is his guide.

190. In summer, horses in the country feed on grass, or on grass and oats; in winter, they eat oats, corn, and hay. When grazing in the pasture, they always choose the shortest grass, because it is the sweetest; and as they have cutting teeth in both their jaws, they can eat very near the ground.

---

### LESSON XIII.

*The semicolon is sometimes used for a question, and sometimes as an exclamation.*

#### EXAMPLES.

192. Hast thou not set at defiance my authority; violated the public peace, and passed thy life in injuring the persons and properties of thy fellow-subjects?

193. Oh, it was impious; it was unmanly; it was poor and pitiful!

194. Have not you too gone about the earth like an evil genius; blasting the fair fruits of peace and industry; plundering, ravaging, killing without law, without justice, merely to gratify an insatiable lust for dominion?

195. Art thou not, fatal vision, sensible to feeling as to sight? Or art thou but a dagger of the mind; a false creation, proceeding from the heat-oppressed brain?

196. Has Mercury struck thee with his enfeebling rod; or art thou ashamed to betray thy awkwardness? [*This sentence should be read as directed in Lesson 4.*]

197. By such apologies shall man insult his Creator; and shall he hope to flatter the ear of Omnipotence? Think you that such excuses will gain new importance in their ascent to the Majesty on high; and will you trust the interests of eternity in the hands of these superficial advocates?

198. And shall not the Christian blush to repine; the Christian, from before whom the veil is removed; to whose eyes are revealed the glories of heaven?

199. Why, for so many a year, has the poet and the philosopher wandered amidst the fragments of Athens or of Rome; and paused, with strange and kindling feelings, amidst their broken columns, their mouldering temples, their deserted plains? It is because their day of glory is passed; it is because their name is obscured; their power is departed; their influence is lost!

200. Where are they who taught these stones to grieve; where are the hands that hewed them; and the hearts that reared them?

201. Hope ye by these to avert oblivion's doom; in grief ambitious, and in ashes vain?

202. Can no support be offered; can no source of confidence be named?

203. Is this the man that made the earth to tremble; that shook the kingdoms; that made the world like a desert; that destroyed the cities?

203. Falsely luxurious, will not man awake; and, springing from the bed of sloth, enjoy the cool, the fragrant, and the silent hour, to meditation due and sacred song?

204. But who shall speak before the king when he is troubled; and who shall boast of knowledge when he is distressed by doubt?

205. Who would in such a gloomy state remain longer than nature craves; when every muse and every blooming pleasure wait without, to bless the wildly devious morning walk?

206. Farewell! May the smile of Him who resides in the heaven of heavens be upon thee; and against thy name, in the volume of his will, may happiness be written!

207. What a glorious monument of human invention, that has thus triumphed over wind and wave; has brought the ends of the earth in communion; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; diffused the light of knowledge and the charities of cultivated life; and has thus bound together those scattered portions of the human race, between which, nature seems to have thrown an insurmountable barrier!

208. Who that bears a human bosom, hath not often felt, how dear are all those ties which bind our race in gentleness together; and how sweet their force, let fortune's wayward hand the while be kind or cruel?

209. If it was intended for us as well as you, why has not

the Great Spirit given it to us ; and not only to us, but why did he not give to our forefathers the knowledge of that book, with the means of rightly understanding it ?

---

## LESSON XIV.

### THE COLON.

*The Colon consists of two periods placed one above the other, thus :*

*Sometimes the passage ending with a colon is to be read with the voice suspended ; but it should generally be read with the falling inflection of the voice. In this lesson the falling inflection is required.*

*Be careful to let this pause be a TOTAL CESSATION OF THE VOICE, — longer than that indicated by a comma, or by a semi-colon.*

### EXAMPLES.

210. The smile of gayety is often assumed while the heart aches within : though folly may laugh, guilt will sting.

211. There is no mortal truly wise and restless at the same time : wisdom is the repose of the mind.

212. Nature felt her inability to extricate herself from the consequences of guilt : the gospel reveals the plan of Divine interposition and aid.

213. Nature confessed some atonement to be necessary : the gospel discovers that the atonement is made.

214. Law and order are forgotten : violence and rapine are abroad : the golden cords of society are loosed.

215. The temples are profaned : the soldier's curse resounds in the house of God : the marble pavement is trampled by iron hoofs : horses neigh beside the altar.

216. Blue wreaths of smoke ascend through the trees, and betray the half-hidden cottage : the eye contemplates well-thatched ricks, and barns bursting with plenty : the peasant laughs at the approach of winter.

217. The necessities of life are few, and industry secures them to every man : it is the elegancies of life that empty the

purse: the knick-knacks of fashion, the gratification of pride, and the indulgence of luxury, make a man poor.

218. Your tree was as fruitful, and in as good order as his: it bore as many blossoms, and grew in the same soil: only it was not fostered with the same care. Edmund has kept his tree clear of hurtful insects: you have suffered them to eat up yours in its blossom.

219. My dear children, I give you these trees: you see that they are in good condition. They will thrive as much by your care as they will decline by your negligence: their fruits will reward you in proportion to your labor.

220. But Abraham pressed him greatly: so he turned, and they went into the tent: and Abraham baked unleavened bread, and they did eat.

221. A bee among the flowers in spring is one of the most cheerful objects that can be looked upon. Its life appears to be all enjoyment: so busy and so pleased: yet it is only a specimen of insect life, with which, by reason of the animal being half domesticated, we happen to be better acquainted.

222. 'Tis a picture in memory distinctly defined, with the strong and unperishing colors of mind: a part of my being beyond my control, beheld on that cloud, and transcribed on my soul.

223. Bare trees and shrubs but ill you know could shelter them from rain or snow: stepping into their nests they padded: themselves were chilled, their eggs were addled: soon every father bird and mother grew quarrelsome and pecked each other.

224. Yet such is the destiny of all on earth: so flourishes and fades majestic man.

225. Let those deplore their doom whose hopes still grovel in this dark sojourn: but lofty souls, who look beyond the tomb, can smile at fate, and wonder why they mourn.

226. If for my faded brow thy hand prepare some future wreath, let me the gift resign: transfer the rosy garland: let it bloom around the temples of that friend beloved, on whose maternal bosom, even now, I lay my aching head.

227. We do not understand these things: we are told that your religion was given to your forefathers, and has been handed down from father to son. We also have a religion which was given to our forefathers, and has been

handed down to us: it teaches us to be thankful for all favors received, to love each other, and to be united: we never quarrel about religion.

---

## LESSON XV.

### THE COLON,—*continued.*

*In this lesson the passages ending with a colon are to be read with the voice suspended. (See Lesson 9th.)*

228. Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world.

229. He was often heard to say: I have done with the world; and I am willing to leave it.

229. Be not a niggard of your speech: how goes it?

229. Those will be bad days to acquire and cultivate the spirit of devotion: but the spirit of devotion, acquired, and cultivated, and confirmed before, will convert those bad days into good ones.

230. But, when old age has on your temples shed her silver frost, there's no returning sun: swift flies our summer, swift our autumn's fled, when youth, and spring, and golden joys, are gone.

231. A divine legislator, uttering his voice from heaven; an almighty governor, stretching forth his arm to punish or reward; informing us of perpetual rest prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked: these are the considerations which overawe the world, which support integrity, and check guilt.

232. Not to the rosy maid, whom former hours beheld me fondly covet, tune I now the melancholy lyre: but 'tis to thee, O Sickness! 'tis to thee I wake the silent strings.

233.\* A boy at school is by no means at liberty to read what books he pleases: he must give attention to those which contain his lessons; so that when he is called upon to recite, he may be ready, fluent, and accurate in repeating the portion assigned him.

233. A poet is by no means at liberty to invent what system of the marvelous he pleases: he must avail himself

---

\* See note on page 33.

either of the religious faith, or the superstitious credulity of the country wherein he lives; so as to give an air of probability to events which are most contrary to the common course of nature.

234.\* It is not only in the school-room, that attention should be given to your books: there is a place, one not like a school-room; I mean your own chamber: where you can find many opportunities of acquiring knowledge.

234. It is not only in the sacred fane that homage should be paid to the Most High: there is a temple, one not made with hands; the vaulted firmament: far in the woods, almost beyond the sound of city-chime, at intervals heard through the breezeless air.

235. As we perceive the shadow to have moved along the dial, but did not perceive its moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance gone over.

236. When the proud steed shall know why man restrains his fiery course, or drives him o'er the plains; when the dull ox, why now he breaks the clod, is now a victim, and now Egypt's god: then shall man's pride and dulness comprehend his actions', passions', being's use and end.

237. Jehovah, God of hosts, hath sworn, saying: Surely as I have devised, so shall it be; and as I have purposed, so shall it stand.

238. That day he wore a riding coat, but not a whit the warmer he: another was on Thursday brought, and ere the Sabbath he had three.

239. George, you must not laugh at me; I will not bear it. You forget what you are about when you ridicule me. I know more than you do about the lessons.

239. Brutus, bay not me; I'll not endure it. You forget yourself, to hedge me in: I am a soldier, older in practice, abler than yourself to make conditions.

240. I never heard a word about it before, said George, yesterday: who told you about it, Charles?

240. I never heard one word of it before, said my uncle Toby, hastily: how came he there, Trim?

241. Thou shalt pronounce this parable upon the king of Babylon; and shalt say: How hath the oppressor ceased?

---

\* See note on page 33.

## LESSON XVI.

THE PARENTHESIS, CROTCHETS, AND  
BRACKETS

*A Parenthesis is a sentence, or part of a sentence, inclosed between two curved lines like these ( )*

*The curved lines in which the parenthesis is inclosed are called Crotchets.*

*The parenthesis, with the crotchets which inclose it, is generally inserted between the words of another sentence, and may be omitted without injuring the sense.*

*The parenthesis should generally be read in a quicker and lower tone of voice than the other parts of the sentence in which it stands.*

*Sometimes a sentence is inclosed in marks like these [ ] which are called Brackets.\**

*Sentences which are included within crotchets or brackets, should generally be read in a quicker and lower tone of voice.*

## EXAMPLES.

242. I asked my eldest son (a boy who never was guilty of a falsehood) to give me a correct account of the matter.

243. The master told me that the lesson (which was a very difficult one) was recited correctly by every pupil in the class.

244. When they were both turned of forty, (an age in which, according to Mr. Cowley, there is no dallying with life,) they determined to retire, and pass the remainder of their days in the country.

245. Notwithstanding all this care of Cicero, history informs us, that Marcus proved a mere blockhead; and that nature (who, it seems, was even with the son for her

---

\* Although the crotchet and the bracket are sometimes indiscriminately used, the following difference in their use may generally be noticed: Crotchets are used to inclose a sentence, or part of a sentence, which is inserted *between the parts* of another sentence: brackets are generally used to separate two subjects, or to inclose an explanation, note, or observation, standing by itself. When a parenthesis occurs within another parenthesis, brackets inclose the former, and crotchets inclose the latter. See No. 263.  
*Clark's English Grammar, page 197.*

prodigality to the father) rendered him incapable of improving, by all the rules of eloquence, the precepts of philosophy, his own endeavors, and the most refined conversation in Athens.

246. Natural historians observe (for whilst I am in the country I must fetch my allusions from thence) that only the male birds have voices; that their songs begin a little before breeding-time, and end a little after.

247. Dr. Clark has observed, that Homer is more perspicuous than any other author; but if he is so, (which yet may be questioned,) the perspicuity arises from his subject, and not from the language itself in which he writes.

248. The many letters which come to me from persons of the best sense of both sexes (for I may pronounce their characters from their way of writing) do not a little encourage me in the prosecution of this my undertaking.

249. It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination, or fancy, (terms which I shall use promiscuously,) I here mean such as arise from visible objects.

250. The stomach (cramm'd from every dish, a tomb of boiled and roast, and flesh and fish, where bile, and wind, and phlegm, and acid, jar, and all, the man is one intestine war) remembers oft the school-boy's simple fare, the temperate sleeps, and spirits light as air.

251. William Penn was distinguished from his companions by wearing a blue sash of silk network, (which it seems is still preserved by Mr. Kett of Seething-hall, near Norwich,) and by having in his hand a roll of parchment, on which was engrossed the confirmation of the treaty of purchase and amity.

252. Again, would your worship a moment suppose, ('tis a case that has happened, and may be again,) that the visage or countenance had not a nose, pray who would, or who could, wear spectacles then?

253. Upon this the dial-plate (if we may credit the fable) changed countenance with alarm.

254. To speak of nothing else, the arrival of the English in her father's dominions must have appeared (as indeed it turned out to be) a most portentous phenomenon.

255. Surely, in this age of invention something may be struck out to obviate the necessity (if such necessity exists) of so tasking the human intellect.

256. I compassionate the unfortunates now, (at this very

moment, perhaps,) screwed up perpendicularly in the seat of torture, having in the right hand a fresh-nibbed patent pen, dipped ever and anon into the ink-bottle, as if to hook up ideas, and under the outspread palm of the left hand a fair sheet of best Bath post, (ready to receive thoughts yet unhatched,) on which their eyes are rivetted with a stare of disconsolate perplexity, infinitely touching to a feeling mind.

257. Oh the unspeakable relief (could such a machine be invented) of having only to *grind* an answer to one of one's dear five hundred friends!

258. Have I not groaned under similar horrors, from the hour when I was first shut up (under lock and key, I believe) to indite a dutiful epistle to an honored aunt?

259. To such unhappy persons, then, I would fain offer a few hints, (the fruit of long experience,) which may prove serviceable in the hour of emergency.

260. If ever you should come to Modena, (where, among other relics, you may see Tassoni's bucket,) stop at a palace near the Reggio gate, dwelt in of old by one of the Donati.

261. My father and my uncle Toby (clever soul) were sitting by the fire with Dr. Slop; and Corporal Trim (a brave and honest fellow) was reading a sermon to them. — As the sermon contains many parentheses, and affords an opportunity also of showing you a sentence in brackets, (you will observe that all the previous parentheses in this lesson are enclosed in crotchets,) I shall insert some parts of it in the following numbers. [See No. 262, 263, &c.]

262. To have the fear of God before our eyes, and in our mutual dealings with each other, to govern our actions by the eternal measures of right and wrong: the first of these will comprehend the duties of religion; the second those of morality, which are so inseparably connected together, that you cannot divide these two tables, even in imagination, (though the attempt is often made in practice,) without breaking and mutually destroying them both. [Here my father observed that Dr. Slop was fast asleep.] I said the attempt is often made; and so it is; there being nothing more common than to see a man who has no sense at all of religion, and, indeed, has so much honesty as to pretend to none, who would take it as the bitterest affront, should you but hint at a suspicion of his moral character, or imagine he was not conscientiously just and scrupulous to the uttermost mite.

263. I know the banker I deal with, or the physician I usually call in, [There is no need, cried Dr. Slop (waking) to call in any physician in this case,] to be neither of them men of much religion.

264. For a general proof of this, examine the history of the Romish Church: [Well, what can you make of that? cried Dr. Slop:] see what scenes of cruelty, murder, rapine, bloodshed, [They may thank their own obstinacy, cried Dr. Slop,] have all been sanctified by religion not strictly governed by morality.

265. Experienced schoolmasters may quickly make a grammar of boys' natures, and reduce them all (saving some few exceptions) to certain general rules.

266. Ingenious boys, who are idle, think, with the hare in the fable, that, running with snails, (so they count the rest of their school-fellows,) they shall come soon enough to the post; though sleeping a good while before their starting.

---

## LESSON XVII.

### THE DASH.

*The Dash is a straight mark like this —*

*The dash is sometimes used to express a sudden stop, or change in the subject.*

*Sometimes the dash requires a pause no longer than a comma, and sometimes a longer pause than a period.*

*The dash is frequently used instead of crotchets or brackets, and a parenthesis is thus placed between two dashes. [See Number 281.]*

*The dash is sometimes used to precede something unexpected; as when a sentence beginning seriously ends humorously. [See Numbers 311 to 318.]*

*In the following sentences the dash expresses a sudden stop, or change of the subject.*

#### EXAMPLES.

267. If you will give me your attention, I will show you — but stop, I do not know that you wish to see.

268. Alas! that folly and falsehood should be so hard to grapple with — but he that hopes to make mankind the wiser for his labors, must not be soon tired.

269. I stood to hear — I love it well — the rain's continuous sound; small drops, but thick and fast they fell, down straight into the ground.

270. He set up the most piercing and dreadful cries that fear ever uttered — I may well term them dreadful, for they haunted my sleep for years afterwards.

271. Each zone obeys thee — thou goest forth dread, fathomless, alone.

272. Please your honors, quoth Trim, the inquisition is the vilest —. Prithee spare thy description, Trim. I hate the very name of it, said my father.

273. The fierce wolf prowls around thee — there he stands listening — not fearful, for he nothing fears.

274. The wild stag hears thy falling waters' sound, and tremblingly flies forward — o'er his back he bends his stately horns — the noiseless ground his hurried feet impress not — and his track is lost amidst the tumult of the breeze, and the leaves falling from the rustling trees.

275. The wild horse thee approaches in his turn. His mane stands up erect — his nostrils burn — he snorts — he pricks his ears — and starts aside.

276. The music ceased, and Hamish Fraser, on coming back into the shealing, (or shed,) said, I see two men on horseback coming up the glen — one is on a white horse. Ay — blessed be God, that is the good priest — now will I die in peace. My last earthly thoughts are gone by — he will show me the salvation of Christ — the road that leadeth to eternal life.

277. There was silence — not a word was said — their meal was before them — God had been thanked, and they began to eat.

277. They hear not — see not — know not — for their eyes are covered with thick mists — they will not see.

278. The God of gods stood up — stood up to try the assembled gods of earth.

279. And ye like fading autumn leaves will fall; your throne but dust — your empire but a grave — your martial pomp a black funereal pall — your palace trampled by your meanest slave.

280. To-day is thine — improve to-day, nor trust to-morrow's distant ray.

281. And thus, in silent waiting, stood the piles of stone and piles of wood; till Death, who, in his vast affairs, never puts things off—as men in theirs—and thus, if I the truth must tell, does his work *finally* and *well*—winked at our hero as he passed,—Your house is finished, sir, at last; a narrower house—a house of clay—your palace for *another* day.

282. For some time the struggle was most amusing—the fish pulling, and the bird screaming with all its might—the one attempting to fly, and the other to swim from its invisible enemy—the gander at one moment losing and the next regaining his center of gravity.

*The dash is sometimes to be read as a period, with the falling inflection of the voice.*

283. The favored child of nature, who combines in herself these united perfections, may justly be considered as the masterpiece of creation—as the most perfect image of the Divinity here below.

284. Now launch the boat upon the wave—the wind is blowing off the shore—I will not live a cowering slave, in these polluted islands more.

285. The wind is blowing off the shore, and out to sea the streamers fly—my music is the dashing roar, my canopy the stainless sky—it bends above, so fair a blue, that heaven seems opening to my view.

286. He had stopped soon after beginning the tale—he had laid the fragment away among his papers, and had never looked at it again.

287. The exaltation of his soul left him—he sunk down—and his misery went over him like a flood.

288. May their fate be a mock-word—may men of all lands laugh out with a scorn that shall ring to the poles.

289. You speak like a boy—like a boy who thinks the old gnarled oak can be twisted as easily as the young sapling.

290. I am vexed for the bairns—I am vexed when I think of Robert and Hamish living their father's life—But let us say no more of this.

291. He hears a noise—he is all awake—again he hears a noise—on tiptoe down the hill he softly creeps—'Tis Goody Blake! She is at the hedge of Harry Gill.

292. Mr. Playfair was too indulgent, in truth, and favora-

ble to his friends — and made a kind of liberal allowance for the faults of all mankind — except only faults of baseness or of cruelty ; against which he never failed to manifest the most open scorn and detestation.

293. Towards women he had the most chivalrous feelings of regard and attention, and was, beyond almost all men, acceptable and agreeable in their society — though without the least levity or pretension unbecoming his age or condition.

*The dash is sometimes to be read like a comma, with the voice suspended. [See Lesson 9th.]*

294. Vain men, whose brains are dizzy with ambition, bright your swords — your garments flowery, like a plain in the spring-time — if truth be your delight, and virtue your devotion, let your sword be bared alone at wisdom's sacred word.

295. I have always felt that I could meet death with composure ; but I did not know, she said, with a tremulous voice, her lips quivering — I did not know how hard a thing it would be to leave my children, till now that the hour is come.

296. The mountain — thy pall and thy prison — may keep thee.

297. And Babylon shall become — she that was the beauty of kingdoms, the glory of the pride of the Chaldeans — as the overthrow of Sodom and Gomorrah by the hand of God.

298. Our land — the first garden of liberty's tree — it has been, and shall yet be, the land of the free.

299. Earth may hide — waves engulf — fire consume us, but they shall not to slavery doom us.

300. They shall find that the name which they have dared to proscribe — that the name of Mac Gregor is a spell.

301. You must think hardly of us — and it is not natural that it should be otherwise.

302. Delightful in his manners — inflexible in his principles — and generous in his affections, he had all that could charm in society, or attach in private.

303. The joys of life in hurried exile go — till hope's fair smile, and beauty's ray of light, are shrouded in the griefs and storms of night.

304. Day after day prepares the funeral shroud ; the

world is gray with age : — the striking hour is but an echo of death's summons loud — the jarring of the dark grave's prison door. Into its deep abyss — devouring all — kings and the friends of kings alike must fall.

305. No persuasion could induce little Flora to leave the shealing — and Hamish Fraser was left to sit with her all night beside the bed.

306. One large star arose in heaven — and a wide white glimmer over a breaking mass of clouds told that the moon was struggling through, and in another hour, if the upper current of air flowed on, would be apparent.

307. He was too weak, however, to talk — he could only look his thanks.

308. She made an effort to put on something like mourning for her son ; and nothing could be more touching than this struggle between pious affection and utter poverty : a black ribbon or so — a faded black handkerchief, and one or two more such humble attempts to express by outward signs that grief that passeth show.

309. One great clime, whose vigorous offspring by dividing ocean are kept apart, and nursed in the devotion of freedom which their fathers fought for and bequeathed — a heritage of heart and hand, and proud distinction from each other land, whose sons must bow them at a monarch's motion, as if his senseless scepter were a wand full of the magic of exploded science — still one great clime, in full and free defiance, yet rears her crest, unconquered and sublime, above the far Atlantic.

*The dash sometimes precedes something unexpected ; as when a sentence beginning seriously ends humorously.*

310. Good people all, with one accord, lament for Madam Blaize ; who never wanted a good word — from those who spoke her praise.

311. The needy seldom passed her door, and always found her kind ; she freely lent to all the poor — who left a pledge behind.

312. She strove the neighborhood to please, with manner wondrous winning ; and never followed wicked ways — except when she was sinning.

313. At church, in silks and satin new, with hoop of monstrous size, she never slumbered in her pew — but when she shut her eyes.

314. Her love was sought, I do aver, by twenty beaux, and more; the king himself has followed her — when she has walked before.

315. But now, her wealth and finery fled, her hangers-on cut short all; her doctors found, when she was dead — her last disorder mortal.

316. Let us lament, in sorrow sore; for Kent Street well may say, that, had she lived a twelve-month more — she had not died to-day.

*The dash is sometimes used with other pauses to lengthen them.*

317. That God whom you see me daily worship, whom I daily call upon to bless both you and me and all mankind; whose wondrous acts are recorded in those Scriptures which you constantly read, — that God who created the heavens and the earth; who appointed his Son Jesus Christ to redeem mankind: — this God, who has done all these great things, who has created so many millions of men, with whom the spirits of the good will live and be happy forever; — this great God, the Creator of worlds of angels, and of men, is your Father and Friend.

318. It is not, therefore, the use of the innocent amusements of life which is dangerous, but the abuse of them; — it is not when they are occasionally, but when they are constantly pursued; when the love of amusement degenerates into a passion, and when, from being an occasional indulgence, it becomes an habitual desire.

319. In every pursuit, whatever gives strength and energy to the mind of man, experience teaches to be favorable to the interests of piety, of knowledge, and of virtue; — in every pursuit, on the contrary, whatever enfeebles or limits the powers of the mind, the same experience ever shows to be hostile to the best interests of human nature.

320. From the first hour of existence to the last, — from the cradle of the infant, beside which the mother watches with unslumbering eye, to the grave of the aged, where the son pours his last tears upon the bier of his father, — in all that intermediate time, every day calls for exertion and activity, and moral honors can only be won by the steadfast magnanimity of pious duty.

321. They say they have bought it. — Bought it! Yes; — of whom? — Of the poor trembling natives, who knew

what refusal would be vain; and who strove to make a merit of necessity, by seeming to yield with grace, what they knew they had not the power to retain.

322. We gazed on the scenes, while around us they glowed, when a vision of beauty appeared on the cloud;—it was not like the sun, as at mid-day we view, nor the moon, that rolls nightly through star-light and blue.

323. It is not the lifeless mass of matter, he will then feel, that he is examining,—it is the mighty machine of Eternal Wisdom: the workmanship of Him, in whom every thing lives, and moves, and has its being.

324. The expanding rose, just bursting into beauty, has an irresistible bewitchingness;—the blooming bride led triumphantly to the hymenéal altar, awakens admiration and interest, and the blush of her cheek fills with delight;—but the charm of maternity is more sublime than all these.

325. But Winter has yet brighter scenes;—he boasts splendors beyond what gorgeous Summer knows, or Autumn, with his many fruits and woods, all flushed with many hues.

326. When suffering the inconveniences of the ruder parts of the year, we may be tempted to wonder why this rotation is necessary;—why we could not be constantly gratified with vernal bloom and fragrance, or summer beauty and profusion.

327. I feared,—said the youth, with a tear in his eye,—I feared that the brute's voice, and the trampling of the horse's feet, would disturb her.

328. Then a spirit passed before my face; the hair of my flesh stood up: It stood still, but I could not discern the form thereof: an image was before mine eyes:—There was silence, and I heard a voice—Shall mortal man be more just than God?

*The dash is sometimes to be read as a question.*

329. Is it not enough to see our friends die, and part with them for the remainder of our days—to reflect that we shall hear their voices no more, and that they will never look on us again—to see that turning to corruption, which was but just now alive, and eloquent, and beautiful with all the sensations of the soul?

330. He hears the ravens cry; and shall he not hear, and will he not avenge, the wrongs that his nobler animals suf-

fer — wrongs that cry out against man from youth to age, in the city, and in the field, by the way and by the fireside?

331. Can we view their bloody edicts against us — their hanging, heading, hounding, and hunting down an ancient and honorable name — as deserving better treatment than that which enemies give to enemies?

332. Are these the pompous tidings ye proclaim, lights of the world, and demi-gods of fame? Is this your triumph — this your proud applause, children of truth, and champions of her cause?

333. Still what are you but a robber — a base, dishonest robber? [*See Lesson 3d, page 27th.*]

334. Was there ever a bolder captain of a more valiant band? Was there ever — but I scorn to boast.

335. And what if thou shalt fall unnoticed by the living — and no friend take note of thy departure?

336. Seest thou yon lonely cottage in the grove — with little garden neatly planned before — its roof deep-shaded by the elms above, moss-grown, and decked with velvet verdure o'er?

337. What shall we call them? — Piles of crystal light — a glorious company of golden streams — lamps of celestial ether burning bright — suns lighting systems with their joyous beams? [*See Lesson 5th, page 28th.*]

338. Can you renounce a fortune so sublime — such glorious hopes — your backward steps to steer, and roll, with vilest brutes, through mud and slime? No! no! your heaven-touched hearts disdain the sordid crime!

*The dash is sometimes to be read like an exclamation.*

339. Now for the fight — now for the cannon-peal — forward — through blood, and toil, and cloud, and fire!

340. They shake — like broken waves their squares retire, — on them, hussars! Now give them rein and heel; think of the orphaned child, the murdered sire: — earth cries for blood, — in thunder on them wheel! This hour to Europe's fate shall set the triumph seal!

341. What dreadful pleasure! there to stand sublime, like shipwrecked mariner on desert coast, and see the enormous waste of vapor, tossed in billows lengthening to the horizon round, now scooped in gulfs, with mountains now embossed — and hear the voice of mirth and song rebound, flocks, herds, and waterfalls, along the hoar profound!

342. The chain of being is complete in me; in me is matter's last gradation lost, and the next step is spirit—Deity! I can command the lightning, and am dust!

343. Sadly to Blount did Eustace say, Unworthy office here to stay! no hope of gilded spurs to-day—but, see, look up—on Flodden bent, the Scottish foe has fired his tent.

344. Good God! that in such a proud moment of life, worth ages of history—when, had you but hurled one bolt at your bloody invader, that strife between freemen and tyrants had spread through the world; that then—O, disgrace upon manhood! e'en then you should falter—should cling to your pitiful breath,—cower down into beasts, when you might have stood men; and prefer a slave's life to a glorious death!

345. Beneath the very shadow of the fort, where friendly swords were drawn, and banners flew, ah! who could deem that foot of Indian crew was near?—Yet there, with lust of murderous deeds, gleamed like a basilisk, from woods in view, the ambushed foeman's eye—His volley speeds, and Albert—Albert—falls! the dear old father bleeds!

346. Above me are the Alps, the palaces of Nature, whose vast walls have pinnaced in clouds their snowy scalps, and throned Eternity in icy halls of cold sublimity, where forms and falls the avalanche—the thunderbolt of snow!

347. Now, now, the secret I implore; out with it—speak—discover—utter!

348. Peace! I'd not go if staying here would strew his hoar hairs in the tomb—not stir, by Heaven! Must I toss counters? sum the odds of life, when honor points the way?—When was the blood of Douglas precious in a noble cause?

349. How has expectation darkened into anxiety—anxiety into dread—and dread into despair! Alas! not one memento shall ever return for love to cherish. All that shall ever be known is, that she sailed from her port, and was never heard of more.

350. A measure of corn would hardly suffice me fine flour enough for a month's provision, and this arises to above six score bushels; and many hogsheads of wine and other liquors have passed through this body of mine—this wretched strainer of meat and drink! And what have I done all this time for God and man? What a vast profusion of good things upon a useless life and a worthless liver!

351. Ay, cluster there, cling to your masters; judges, Romans—slaves!

## LESSON XVIII.

## THE HYPHEN.

*The Hyphen is a little mark like this - It resembles a dash, but is not so long.*

*The hyphen is used to separate the syllables of a word; or to make one word of two; as, semi-circle, sea-water.*

*When there is not room enough in the line for the whole of a word, some of its syllables are put into the line with a hyphen, and the remainder in the next line: as, extraordinary.*

*When a hyphen is placed over the letters a, e, i, o, u, or y, it shows that they have their long sound.*

[The pupil may tell for what purpose the hyphen is used in the following words.]

352. Extraneous, sea-water, semi-circle, demi-gods, Seething-hall, Moss-side, plane-trees, bed-side, Birk-knowe, over-canopied, toil-hardened, gray-haired, to-morrow, Sabbath-day, Sardanapālus, ill-requited, thunder-cloud, European, Epicurēan, pine-covered, clay-cold, snow-clad, parish-clerk, night-steed, moon-eyed, āzure, all-wisē, ēdict, fellow-creatures, icy, well-founded, ōmega, fellow-feeling, ūniform, prophesȳ, earth-born, far-wandering, storm-clouds, hymenēal, chāmber, ēither, fāiry, lēver, āpiary, cūlinary.

## LESSON XIX.

## ELLIPSIS.

*Ellipsis means an omission of some word or words.\* Sometimes a sentence is unfinished, or some parts of it are*

---

\* The ellipsis sometimes refers to syllables or letters only. *Clark's New Grammar*, page 197.

*purposely omitted; and the mark which indicates an ellipsis, is put in the place of that which is left out.*

*An ellipsis is sometimes indicated by a mark like this ———, which resembles a dash lengthened.*

*Sometimes the ellipsis is denoted by asterisks, or stars, like these \* \* \* \* \**

*Sometimes the ellipsis is marked by small dots, or periods, like these . . . . .*

*And sometimes the ellipsis is indicated by hyphens, like these - - - - -*

*The ellipsis sometimes so closely resembles a dash that it is scarcely distinguishable from it.*

*The voice is generally suspended at an ellipsis; but the falling inflection is frequently used when the ellipsis follows a question or exclamation. In some of the following sentences, the dash and ellipsis are both used.*

#### EXAMPLES.

353. Hast thou ——— But how shall I ask a question which must bring tears into so many eyes!

354. The air breathes invitation; easy is the walk to the lake's margin, where a boat lies moored beneath her sheltering tree. —

\* \* \* \* \*

Forth we went, and down the valley, on the streamlet's bank, pursued our way, a broken company, mute or conversing, single or in pairs.

355. Who is here so vile, that will not love his country? if any, speak; for him have I offended, — I pause for a reply ———

None! then none have I offended.

356. It is in vain to explain: — the time it would take to reveal to you ———

Satisfy my curiosity in writing them.

357. Indeed he is very ill, sir, — Can't help it. — We are very distressed, — Can't help it. — Our poor children, too — Can't help that, neither.

358. Now, if he had married a woman with money, you know, why, then . . . . .

The suppliant turned pale, and would have fainted.

359. I have been, my dear S . . . . . on an excursion through the counties which lie along the eastern side of the Blue Ridge.

360. You have my answer: \* \* \* —let my actions speak.

361. No, no, Dionysius; remember that it was I alone who displeased thee: Damon could not ———

362. If *he* were all ——— Remember haughty Henry, the nephew of his wife, whose word could speed a veteran army to his kinsman's aid.

363. I would not wound thee, Douglas, well thou knowest; but thus to hazard on a desperate cast thy golden fortunes ———

364. For thy father's sake ———

Peace! I'd not go if staying here would strew his hoar hairs in the tomb — not stir, by Heaven!

365. Nay, hear me, hear me, Douglas ———

—Talk to me of dangers? Death and shame! is not my race as high, as ancient, and as proud as thine?

366. Still must I wonder; for so dark a cloud ———

Oh, deeper than thou think'st I've read thy heart.

367. Your grace will pardon me for obeying ———

Say no more, my child; you are yet too raw to make proper distinctions.

368. Let them - - - or suppose I address myself to some particular sufferer—there is something more confidential in that manner of communicating one's ideas—as Moore says, Heart speaks to heart—I say, then, take especial care to write by candle-light.

369. To such unhappy persons, in whose miseries I deeply sympathize - - - - Have I not groaned under similar horrors?

370. *That* spares manual labor—*this* would relieve from mental drudgery, and thousands yet unborn - - - - But hold! I am not so sure that the female sex in general may quite enter into my views on the subject.

371. I am glad to see you well: Horatio ——— or I do forget myself.

372. Would I had met my dearest foe in heaven, or ever I had seen that day, Horatio!

My father ——— nethinks I see my father.

## LESSON XX.

## APOSTROPHE, QUOTATION, AND DIÆRESIS.

*An Apostrophe is a mark which differs from a comma only in being placed above the line; thus '.*

*The apostrophe shows that some letter or letters are left out; as, 'tis for it is, tho' for though, lov'd for loved.*

*The apostrophe is likewise used in grammar to designate the possessive case; as, John's book.*

*A Quotation consists of four commas or apostrophes; two placed at the beginning and two at the end of a word, sentence, or part of a sentence. The two which are placed at the beginning are inverted, or upside down.*

*A quotation shows that the word or sentence was spoken by some one, or was taken from some other author.*

*A Diæresis consists of two periods placed over a vowel; thus, ä.*

*The diæresis shows that the letter over which it is placed is to be pronounced separately; as, creätor, Zoönomia, aërial.*

[In this lesson the pupil is to recognize each of the above-mentioned marks, and explain their use.]

## EXAMPLES.

373. The fox-howl's heard on the fell (or hill) afar.\*

374. The kindling fires o'er heaven so bright, look sweetly out from yon azure sea.

375. Banished from Rome! what's banished, but set free

---

\* In this lesson, as well as in some of the preceding lessons, there are several sentences of poetry, which are not divided into poetical lines. The reason of this is, that, in the opinion of the author, poetical lines should not be read by the pupil, without special instruction to avoid that "*sing song*" utterance, into which he is too apt to fall in reading verse. This subject is reserved for the 36th lesson, where it is fully exemplified. It remains to be observed here, that abbreviations and contractions, such as occur in the poetical sentences in this lesson and others, which appear in the form of prose, are not allowable in prose itself. This explanation appears to be necessary, lest the authority of this book should be quoted by the pupil for the use of abbreviations in prose.

from daily contact of the things I loathe? "Tried and convicted traitor"—Who says this? Who'll prove it, at his peril, on my head? "Banished?"—I thank you for't. It breaks my chain! I held some slack allegiance till this hour—but now my sword's my own.

376. Your consul's merciful. For this all thanks. He *dares* not touch a hair of Catiline. "Traitor!" I go—but I return. This——trial! Here I devote your senate! I've had wrongs, to stir a fever in the blood of age. \* \* \* \* \* This day is the birth of sorrows.

377. The eye could at once command a long-stretching vista, seemingly closed and shut up at both extremities by the coalescing cliffs.

378. It seemed like Laocoön struggling ineffectually in the hideous coils of the monster Python.

379. In those mournful months, when vegetables and animals are alike coerced by cold, man is tributary to the howling storm, and the sullen sky; and is, in the pathetic phrase of Johnson, a "slave to gloom."

380. I would call upon all the true sons of humanity to coöperate with the laws of man and the justice of Heaven in abolishing this "cursed traffic."

381. Come, faith, and people these deserts! Come and reanimate these regions of forgetfulness.

382. I am a professed lucublator; and who so well qualified to delineate the sable hours, as

"A meagre, muse-rid mope, adust and thin!"

383. He forsook, therefore, the bustling tents of his father, the pleasant "south country" and "well of Lahairoi;" he went out and pensively meditated at the eventide.

384. The Grecian and Roman philosophers firmly believed that "the dead of midnight is the noon of thought."

385. Young observes, with energy, that "*an undevout astronomer is mad.*"

386. Young Blount his armor did unlace, and, gazing on his ghastly face, said—"By Saint George, he's gone! that spear-wound has our master sped; and see the deep cut on his head! Good night to Marmion!"—"Unnurtured Blount! thy brawling cease · he opes his eyes," said Eustace, "peace!"—

387. The first sentence, with which he broke the awful silence, was a quotation from Rousseau: "Socrates died like a philosopher, but Jesus Christ like a God!"

388. A celebrated modern writer says, "Take care of the minutes, and the hours will take care of themselves." This is an admirable remark, and might be very seasonably recollected when we begin to be "weary in well doing," from the thought of having much to do.

389. I've seen the moon gild the mountain's\* brow; I've watched the mist o'er the river stealing; but ne'er did I feel in my breast, till now, so deep, so calm, and so holy a feeling: 'tis soft as the thrill which memory throws athwart the soul in the hour of repose.

390. Blest be the day I 'scaped the wrangling crew from Pyrrho's\* maze and Epicurus'\* sty; and held high converse with the godlike few, who to th' enraptured heart, and ear, and eye, teach beauty, virtue, truth, and love, and melody.

391. But thou, who Heaven's\* just vengeance dar'st defy, this deed, with fruitless tears, shalt soon deplore.

392. O Winter! ruler of the inverted year! thy scatter'd hair with sleet-like ashes fill'd, thy breath congeal'd upon thy lips, thy cheeks fring'd with a beard made white with other snows than those of age, thy forehead wrapt in clouds, a leafless branch thy scepter, and thy throne a sliding car, indebted to no wheels, but urg'd by storms along its slipp'ry way, I love thee, all unlovely as thou seem'st, and dreaded as thou art!

393. For, as I passed by, and beheld your devotions, I found an altar with this inscription, "TO THE UNKNOWN GOD." Whom therefore ye ignorantly worship, him declare I unto you.

---

\* The apostrophe in these words is the sign of the possessive case. See *Clark's New Grammar*, page 49 and 50.

## LESSON XXI.

THE ASTERISK, OBELISK, DOUBLE OBELISK, SECTION, PARALLELS, PARAGRAPH, INDEX, CARET, BREVE, AND BRACE.\*

*The pupil will take particular notice of the following marks, so that he may call them by name, and explain their use in the following lesson.*

This mark	*	is called an Asterisk, or Star.
This mark	†	is called an Obelisk.
This mark	‡	is called a Double Obelisk.
This mark	¶	is called a Paragraph.
This mark	§	is called a Section.
These marks		are called Parallels.

*The Asterisk, Obelisk, Double Obelisk, Paragraph, Section, Parallel, and sometimes figures, or letters, are used to show that there is a note at the bottom of the page. When many notes occur on a page, these marks are sometimes doubled. [See next page.]*

*The Paragraph ¶ is used to show the beginning of a new subject.*

*The Section § is also used to divide chapters into less parts.*

*The Index or Hand ☞ points to something which requires particular attention.*

*The Breve ˘ is placed over a letter to show that it has a short sound; as, Hĕlēna.*

*The Brace } is used to unite several lines of poetry, or to connect a number of words with one common term.*

*The Caret ^ is never used in printed books; but in writing it shows that something has accidentally been left out; as,*  
*recited*  
*George has his lesson.*

Λ

---

\* The teacher will find in Clark's New Grammar, Part IV., page 191 and 196, a complete enumeration of *all* the marks used in written language, with rules, observations, and practical exercises for the pupil in the use of them.

☞ When several asterisks or stars are placed together, they represent an ellipsis. [See Lesson 19th.]

## EXAMPLES.

394. Many persons pronounce the word *Helēna*,\* incorrectly. They call it *Helēna*; and the words *ac/ceptable*, *rec/ognize*, *Epicure'an*, and *Europe'an*, are frequently incorrectly called *accep/table*, *recog'nize*, *Epicu'rean*, and *Euro'pean*.

395. The *lēprosy*, therefore, of *Naāman* shall cleave unto thee. \* \* \* \* And he went out from his presence a *lēper* as white as snow.

396. The *Cougar* † is the largest animal of the cat kind, found in North America; and has occasionally received the name of the American lion, from the similarity of its proportions and color to those of the lion of the old world.

397. The keeper of the elephant gave him a gallon of *arrack*, ‡ which rendered the animal very furious.

398. I fell upon my knees on the bank, with my two servants, and the *dragoman* § of the *mōnāstēry*.

399. The history of *Joseph* is exceedingly interesting and instructive.||

400. It was a cave, a huge recess, that keeps, till June, December's snow; a lofty precipice in front, a silent tarn ¶ below.

401. C-e-o-u-s, }  
C-i-o-u-s, } are pronounced like *shūs*.  
S-c-i-o-u-s, }  
T-i-o-u-s, }

402. See where the rector's \*\* splendid mansion stands, embossed deep in new enclosed lands, — lands wrested from the indigent and poor, because, forsooth, he holds the village cure.††

403. When the young blood danced jocund through his veins, 'tis said his sacred stole ‡‡ received some stains.

404. Their wants are promised *Bridewell*, §§ or the stocks.

\* This is the name of a small island situated on the west of Africa, noted for the exile of Napoleon Bonaparte.

† Pronounced *Cool'-gar*. The name given to this animal, by the country people, generally, is *painter*, evidently a corruption of *panther*.

‡ *Arrack* is a very strong spirituous liquor.

§ *Dragoman* means an interpreter.

|| The whole history of *Joseph* will be found in the Bible; from the 37th chapter to the end of the book of Genesis.

¶ *Tarn* is a small lake, high up in the mountains.

\*\* A clergyman.

†† *Cure*, — The office of a clergyman.

‡‡ *Stole*, — A long robe worn by the clergy of England.

§§ *Bridewell*, — A house of correction.

## LESSON XXII.

## ACCENT.

*Accent is the peculiar tone or force given to some letter or syllable of a word.*

*There are three accents, the Acute, the Grave, and the Circumflex.*

*The acute accent is noted by a mark like this ' placed over a letter or syllable, as in the word Epicuréan.*

*The grave accent is represented by a mark like this ` placed over a letter or syllable, as in the word Clessàmmor.*

*The circumflex accent is distinguished by a mark like this ^ placed over a letter or syllable.*

*The letter or syllable over which either of the accents is placed, is to be pronounced more forcibly than the other parts of the same word; as, rec'ognize, Reuthàmir, Fingâl.*

*The word or syllable over which the acute accent is placed, must be pronounced with the rising inflection of the voice; as, rec'ognize, Epicure'an, ac'ceptable.*

*The word or syllable over which the grave accent is placed must be pronounced with the falling inflection of the voice; as, Reuthàmir, Clessàmmor.*

*The word or syllable over which the circumflex accent is placed, must be pronounced partly with the rising and partly with the falling inflection of the voice. If it begin with the rising and end with the falling, it is called the falling circumflex; but if it begin with the falling and end with the rising, it is called the rising circumflex.*

*The circumflex accent is sometimes used to express the broad sound of a letter, as in Fingâl, in which the a is pronounced as in the word fall.*

*In every word of more than one syllable, there is one (and sometimes more than one) which must be pronounced more forcibly than the others; and the acute accent is often used to show which this syllable is. The syllable thus pronounced is called the accented syllable; as, cap'illary, red'olent, ax'iom.*

*The acute, grave, and circumflex accents are sometimes used to direct the management of the voice in reading sentences: the acute accent indicating the rising, the grave the*

*falling inflection of the voice, and the circumflex both the rising and falling united. When the circumflex is used to indicate a sound commencing with the rising and ending with the falling inflection, it is printed thus, ^; but when the sound commences with the falling and ends with the rising inflection, it is printed thus, ˇ, which the pupil will perceive is the same mark inverted.*

[The pupil may now read the following sentences, recollecting to manage his voice, when he meets the respective marks of accent, as directed above.]

405. Did they recite corréctly, or ìncorréctly?
406. They recited corréctly, not ìncorréctly.
407. Did they speak próperly, or ìmproperly?
408. They spoke pròperly, not ìmproperly.
409. Did Charles go wíllingly, or ùnwíllingly?
410. Charles went wíllingly, not ùnwíllingly.
411. Did you say Epícúrean, or Epicurèan?
412. I said Epicurèan, not Epícúrean. I know better than to say sô.
413. You must not say accep'table, but ac'ceptable.
414. You must not pronounce that word recógnize, but récognize.
415. We must act accòrding to the law, not cóntrary to it.
416. Did he say wísdom, or wísdóm?
417. He said wísdom, not wísdóm.
418. What must the King do nòw? Must he submít?  
The King shall dò it: must he be depósed?  
The King shall be contènted: must he lose  
The name of Kíng? —let it gò!
419. I'll give my jéwels, for a set of bèads;  
My gorgeous pálace, for a hèrmitage;  
My gay appárel, for an almsman's gòwn;  
My figured góblets, for a dish of wòod;  
My scépter, for a painter's wálking staff;  
My súbjects, for a pair of carved sàints;  
And my large kíngdom, for a little gràve;  
A little, little gràve — an obscure gràve.
420. Art thou poór? Show thyself áctive and indùs-  
trious, pèaceable and contènted: Art thou weálthy? Show  
thyself benèfícant and chàritable, condescènding and hu-  
màne.

421. This corréptible must put on incorruption, and this mórtal must put on immortalìty.

422. Religion raises men above themselves; írreligion sinks them beneath the brùtes.

423. And if you dó, you will but make it blùsh, and glow with shame of your procéédings, Hubért.

424. Hamlét, you have your father much offènded.

425. Madam, yôu have my father much offended.

426. If you said sô, then I said sô.

427. Nô, say you; did he say Nô? He did; he said Nò.

428. Is the goódnness, or the wìsdom of the divine Being more manifest in this his proceeding?

429. Shall we in your person crówn the author of the public calamities, or shall we destròy him?

430. From whence can he produce such cogent exhortations to the practice of every vùrtue, such ardent excitement to piety and devòtion, and such assistance to attain' them, as those which are to be met with throughout every page of these inimitable writings?

431. Where, amidst the dark clouds of Pagan philosophy, can he show us such a clear prospect of a future stàte, the immortality of the sòul, the resurrection of the deàd, and the general júdgment, as in St. Paul's first epistle to the Corinthians?

432. Would it not employ a beau prettily enough, if, instead of eternally plàying with his snuff-box, he spent some time in máking one?

433. Would an infinitely wise Being make such glorious beings for so méan a purpose? Can he delight in the production of such abórtive intelligences, such shórt-lived reasonable beings? Would he give us talents that are not to be exérted, capacities that are not to be grátified?

434. Whither shall I tùrn? Wretch that I ám! to what place shall I betàke myself? Shall I go to the cápitol? Alas! it is overflowed with my brother's bloòd! Or shall I retire to my hòuse? Yet there I behold my mother plunged in misery, weeping and despàiring!

435. King Agrippa, believest thou the próphets? I knòw that thou believest.

436. Art thoú he that should come, or shall we look for anòther?

437. The baptism of Jòhn, was it from héaven, --- or of mèn?

438. Will you gó, — or stày? Will you ríde, — or wàlk? Will you go to-dáy, — or to-mòrrow?

439. Did you see hím, — or his bròther? Did he travel for héalth, — or plèasure?

440. Did he resemblé his fàther, — or his mòther? Is this book yóurs, — or mìnè?

441. Was it ar'med, say you? 'Armed, my lord. From top to tóe? My lord, from head to foèt.

442. Then saw you not his face? Oh yés, my lord, he wore his beaver úp.

443. I did not say a bétter soldier, but an élder.

444. Aim not to shôw knowledge, but to acqùire it.

445. Did I say gó, — or gò?

446. Hènce! — hòme, you idle creatures, get you hòme. You blòcks, you stònes! you wòrse than senseless things!

447. Get thee behind me, Sàtan. Nò. You did not read that ríght. You should say, Get thee behind me, Sàtan.

448. 'Angels and ministers of gràce, defend us.

449. Jèsus, Màster! have mercy on us.\*

450. Charity suffereth long, and is kind; charity ènvieth not; charity vaùteth not itself; is not puffed úp; doth not behave itself unseèmly; seeketh not her own; is not easily provóked; thinketh no èvil.

451. And though I have the gift of pròphècy, and understand all mysteries, and all knòwledge; and though I have all faith, so that I could remove mòuntains, and have not chárity, I am nòthing.

452. I tell you, though yóu, though all the wòrld, though an angel from héaven, should declare the truth of it, I could not believe it.

453. I tell you, though yòu, though all the wòrld, though an angel from héaven, should declare the truth of it, I could not believe it.

454. You wróng me every way, you wróng me, Brutus.

455. You wróng me every way, you wróng me, Brutus.  
[The pupil may say which is the correct way of reading these two sentences.]

---

\* This impassioned expression of the ten lepers to our Savior is most frequently read from the sacred desk with the acute accent. The author thinks that due reflection will convince every one that it thereby loses a great portion of its force and feeling. The grave accent is on many, perhaps on all occasions, expressive of a tone of much deeper emotion than that indicated by the acute accent; a remark which this sentence will clearly prove. See also Numbers 452 and 453, and especially Number 657, page 108.

456. Are you going to Bóston? What did you ask me? Are you going to Bòston?\*

457. They tell ús to be moderate; but thêy, thêy are to revel in profusion.

458. I see thou hast learned to râil.

459. I know that thou art a scoûndrel.

460. Such trifling would not be admitted in the inter course of mèn, and do you think it will avail more with Almighty Gôd?

461. Is thy servant a dôg, that he should do this great thing?

462. Talk to me of dăngers? Death and shame! Is not my race as high, as ancient, and as proud as thîne?

[Let the pupil tell in which of the four ways the following sentence should be read.]

463. Betrayest thou the Son of Man with a kîss?

464. Betrayest thou the Son of Man with a kiss?

465. Betrayest thou the Son of Man with a kîss?

466. Betrayest thou the Son of Man with a kiss?

467. Lo! — have I wandered o'er the hills for thîs?

468. That lûlled them, as the north wind does the sea.

469. For we *trust* we have a good conscience.

470. Trúst! Trúst we have a good conscience!

471. Certainly, Trim, quoth my father, interrupting him, you give that sentence a very improper accent; for you curl up your nose, man, and read it with such a sneering tone, as if the parson was going to abuse the apostle.

472. For we *trúst* we have a good conscience.

473. Trúst! Trúst we have a good conscience!

474. Surely, if there is anything in this life which a man may depend upon, and to the knowledge of which he is capable of arriving upon the most indisputable evidence, it must be this very thing, — whether he has a good conscience or no.

---

\* In all questions which can be answered by yes or no, (as has been already stated, under Lesson 6th,) rising inflection of the voice is used. But it may here be remarked, that when the question is repeated, the répétition is generally accompanied by the falling inflection. But the reason of this is, that on the répétition of the question it becomes rather a declaration than a question. Thus, in the question in No. 456, if the person addressed, by reason of distance or deafness, does not hear distinctly, and says, What did you ask me? the reply would naturally be, *I asked you, Are you going to Boston.*

475. I am positive I am right, quoth Dr. Slop.

476. If a man thinks at all, he cannot well be a stranger to the true state of this account; — he must be privy to his own thoughts and desires — he must remember his past pursuits, and know certainly the true springs and motives which in general have governed the actions of his life. I defy him, without an assistant, quoth Dr. Slop.

477. In other matters we may be deceived by false appearances; but here the mind has all the evidence and facts within herself.

---

## LESSON XXIII.

### EMPHASIS.

*By Emphasis is meant the force or loudness of voice by which we distinguish the principal word or words in a sentence.*

*To emphasize a word, means to pronounce it in a loud or forcible manner.*

The meaning of a sentence, especially if it be a question, often depends upon the proper placing of the emphasis. Thus: in the sentence, Shall you ride to town to-day? if the emphasis be placed upon *ride*, the question will be, Shall you **RIDE** to town to-day? — and it may be answered, No, I shall not ride, I shall walk. If the emphasis be placed upon *you*, the question then becomes, Shall **YOU** ride to town to-day? and the answer may be, No, I shall not go myself, I shall send my son. If the emphasis be placed on *town*, the question then becomes, Shall you ride to **TOWN** to-day? and the answer may be, No, I shall not ride to town, but I shall ride into the country. If the emphasis be placed upon *day*, the question then becomes, Shall you ride to town **TO-DAY**? and the answer may be, No, I shall not go to-day, but I shall to-morrow.

In reading the following sentences, the pupil will emphasize the words in capital letters.

478. You were paid to **FIGHT** against Alexander, not to **RAIL** at him.

479. And Saul said unto Michal, Why hast thou **DECEIVED** me so?

480. Then said the High Priest, Are these things **SO**?

481. Exercise and temperance strengthen even an **INDIFFERENT** constitution.

482. **AGAIN** to the battle, Achaïans.

483. I that denied thee **GOLD**, will give my **HEART**.

484. You wronged **YOURSELF** to write in such a case.

485. The fault, dear Brutus, is not in our **STARS**; but in **OURSELVES**, that we are underlings.

486. And why beholdest thou the mote that is in thy brother's eye, but considerest not the **BEAM** that is in thine **OWN** eye?

487. And Nathan said unto David, **THOU** art the man.

488. A day, an **HOURL** of virtuous liberty, is worth a whole eternity of bondage.

489. I'm tortured even to madness when I **THINK** of the proud victor.

490. 'Tis all a libel, **PAXTON**, sir, will say:—

Not yet, my friend! **TO-MORROW**, faith, it may;

And for that very cause I print **TO-DAY**.

491. The men whom nature's works can charm, with **GOD HIMSELF** hold converse; grow familiar day by day with his conceptions, **ACT** upon his plan, and form to **HIS** the relish of their souls.

492. It is equally unjust in thee to put **DAMON** or **ME** to death: but **PYTHIAS** were unjust, did he let Damon suffer a death that the tyrant prepared only for **PYTHIAS**.

493. What! does life **DISPLEASE** thee?

Yes; it displeases me when I see a **TYRANT**.

494. **BETRAYEST** thou the Son of man with a kiss?

495. Betrayest **THOU** the Son of man with a kiss?

496. Betrayest thou the **SON** of man with a kiss?

497. Betrayest thou the Son of **MAN** with a kiss?

498. Betrayest thou the Son of man with a **KISS**?

499. The firmest works of **MAN**, too, are gradually giving way.

500. And **THOU** must sail upon this sea, a long eventful voyage. The wise **MAY** suffer wreck — the foolish **MUST**.

501. My ear is **PAINED**, my soul is **SICK**, with every day's report of wrong and outrage, with which earth is

FILLED. There is no FLESH in man's obdurate heart, — it does not FEEL for man.

502. Slaves cannot BREATHE in England; if their lungs receive our air, that moment they are FREE.

---

## LESSON XXIV.

### PRIMARY AND SECONDARY EMPHASIS.\*

*In sentences where several words are to be emphasized, some words receive a stronger emphasis than others. This leads to a distinction, called primary and secondary emphasis. The primary emphasis is the stronger emphasis. The secondary emphasis is the weaker emphasis; of which, there are several degrees.*

*In the following sentences, the words in LARGE CAPITALS are to receive the primary emphasis. Those in SMALL CAPITALS are to receive the secondary emphasis, and those in *Italic* an emphasis of less force than those in small capitals.*

503. What STRONGER breastplate than a heart *untainted*! THRICE is he armed that hath his quarrel JUST: and he but *naked*, though locked up in STEEL, whose *conscience* with INJUSTICE is corrupted.

504. But winter has yet BRIGHTER scenes; — he boasts splendors BEYOND what gorgeous SUMMER knows, — or AUTUMN with her many fruits and woods, all flushed with many hues.

505. *Boisterous* in speech, in action *prompt* and *bold*.

He buys, he sells, — he STEALS, he KILLS for gold.

506. The combat *deepens*. ON, *ye brave*, who rush to *glory* or the GRAVE! WAVE, Munich, all thy banners WAVE, and CHARGE with all thy *chivalry*.

507. Oh, fear not thou to DIE! But rather fear to LIVE;

---

\* Although emphasis generally requires a degree of loudness in the voice, yet it is frequently the case that strongly emphatic words should be uttered with a *deeper* rather than a louder tone of voice. This remark can be exemplified better by the living teacher than by examples addressed to the eye.

for life has thousand SNARES thy feet to try, by peril, pain, and strife.

508. Yea, long as Nature's humblest child hath kept her temple undefiled by sinful sacrifice, Earth's fairest scenes are all HIS OWN: he is a MONARCH, and his *throne* is built amid the *skies*.

509. Misses! the TALE that I relate this LESSON seems to carry—Choose not alone a proper MATE, but proper TIME to marry.

510. Son of night, RETIRE; call thy winds and fly: WHY dost thou come to my presence with thy shadowy arms? Do I FEAR thy GLOOMY FORM, dismal spirit of Loda! WEAK is thy shield of clouds; FEEBLE is that meteor, thy *sword*.

511. My dwelling is *calm*, above the clouds; the fields of my rest are *pleasant*.

DWELL then in thy *calm field*, and let *Comhal's* son be *forgot*. Do my steps ascend, from my hills into THY peaceful plains? Do I meet *thee*, with a *spear*, in thy *cloud*, spirit of dismal Loda? Why, then, dost thou *frown* on Fingal?—or shake thine airy *spear*? But thou frownest in VAIN; I never fled from mighty MEN. And shall the sons of the WIND frighten the KING of MORVEN? NO; he knows the *weakness* of their arms.

512. Yonder schoolboy, who plays the truant, says, the proclamation of peace was NOTHING to the show; and even the chairing of the members at ELECTION, would not have been a *finer* sight than THIS; only that red and green are prettier *colors* than all this mourning.

513. The text is gospel wisdom. I would RIDE the camel,—yea, LEAP him FLYING, through the needle's eye, as *easily* as such a *pampered* soul could *pass* the narrow gate.

514. Why judge you then so HARDLY of the dead? For what he left UNDONE:—for sins, not ONE of which is *mentioned* in the ten commandments.

515. Though you may THINK of a *million* strokes in a minute, you are required to EXECUTE but *one*.

516. Not thirty TYRANTS now enforce the chain, but every CARLE can lord it o'er thy land.

517. HEREDITARY BONDMEN! Know ye *not*,—who would be free, THEMSELVES must *strike* the *blow*? By THEIR *right arm* the conquest must be wrought:—Will GAUL or MUSCOVITE redress ye?—NO! True, they may

lay your proud *despoilers* low : but not for YOU will freedom's altars flame.

518. A THOUSAND YEARS scarce serve to FORM a state ; an HOUR may lay it in the dust.

519. He prayed but for LIFE — for LIFE he would give all he had in the world ; — it was but LIFE he asked — LIFE, if it were to be prolonged under tortures and privations ; — he asked only BREATH, though it should be drawn in the damps of the *lowest caverns* of their hills.

520. I could have BID you LIVE, had life been to you the same *weary* and *wasting* burden that it is to ME.

521. Be the *combat* our OWN ! and we'll perish or conquer MORE PROUDLY ALONE ; for we have sworn by our country's assaulters, that living we WILL be VICTORIOUS, or that dying our deaths shall be GLORIOUS.

522. *Earth* may hide — WAVES ingulf — FIRE consume us, but they SHALL not to SLAVERY doom us.

523. If they *rule*, it shall be o'er our ASHES and GRAVES : but we have smitten them ALREADY with *fire* on the WAVES, and new triumphs on LAND are before us. *To the CHARGE!* — HEAVEN'S banner is o'er us.

524. FALSE WIZARD, AVAUNT ! I have marshaled my clan : their SWORDS are a THOUSAND, their BOSOMS are ONE.

525. What means this SHOUTING ? I do fear the people choose Cæsar for their KING.

Ay, do you FEAR it ? Then must I think you would not HAVE it so.

526. I speak not to DISPROVE what Brutus spoke ; but here I am to speak what I do KNOW.

527. But YESTERDAY, the word of Cæsar might have stood against the WORLD. Now *lies* he *there*, and none so poor to do him reverence.

528. He was my FRIEND, *faithful* and *just* to me ; but BRUTUS says he was AMBITIOUS,\* and Brutus is an HONORABLE man. He hath brought many captives home to

---

\* As this reading is new and original, it may, perhaps, require some defense. In the first assertion, the emphasis is thrown on the word *ambitious* because that is the objection made by Brutus against Cæsar. The cunning Antony then brings forward circumstances to prove that Cæsar was *not* ambitious ; and then asserts that Brutus says he *was* ambitious, notwithstanding these arguments in Cæsar's defense. Antony then proceeds to produce further proof to the contrary ; and having brought what he supposes an incontrovertible argument in proof of the injustice of the charge, he then states the charge as resting merely on the bare assertion of Brutus. Brutus says so still.

Rome, whose ransoms did the GENERAL coffers fill : Did THIS in Cæsar seem AMBITIOUS ? When that the poor have CRIED, Cæsar hath WEPT. AMBITION should be made of STERNER stuff. Yet Brutus says he WAS *ambitious* ; and Brutus is an *honorable* man. You all did see, that on the *Lupercal* I THRICE presented him a kingly CROWN ; which he did *thrice* REFUSE. Was THIS AMBITION ? Yet Brutus SAYS he was ambitious ; and sure *he* is an *honorable* man.

529. O masters ! if I were disposed to stir your hearts and minds to mutiny and rage, I should do *Brutus* wrong, and *Cassius* wrong, who, you all know, are *hônorable* men. I will *not* do THEM wrong, — I rather choose to wrong the *dead* — to wrong myself and you, — than I will wrong such *hônorable* men.

530. But here 's a parchment, with the *seal* of CÆSAR ; I found it in his closet : 't is his WILL. Let but the *commons* HEAR this testament, (which, pardon me, I do not mean to *rêad*,) and they would go and *kiss* dead Cæsar's WOUNDS, and dip their napkins in his sacred BLOOD, — yea, beg a HAIR of him for memory, and, dying, mention it within their *wills*, bequeathing it as a rich LEGACY unto their issue.

531. If you have tears, prepare to shed them now. You all do know this *mantle* : I remember the first time ever Cæsar put it on : ('t was on a summer's evening in his tent : that day he overcame the Nervii :) — LOOK ! In *this* place ran CASSIUS' dagger through : see what a rent the envious CASCA made. Through THIS, the well-beloved BRUTUS stabbed ; and, as he plucked his cursed *steel* away, mark how the *blood* of Cæsar *followed* it ! THIS was the most *unkindest* cut of all ! for, when the noble Cæsar saw HIM stab, INGRATITUDE, more strong than traitors' arms, quite vanquished him ! Then burst his mighty *heart* : and, in his mantle muffling up his face, even at the base of Pompey's statue, which all the while ran blood, GREAT CÆSAR FELL. O WHAT a fall was THERE, my countrymen ! Then *I*, and you, and ALL of us, fell down ; whilst bloody TREASON flourished over us.

532. O, now you *weep* ; and I perceive you feel the dint of PITY : — these are *gracious* drops. *Kind souls* ! What, weep you when you but behold our Cæsar's VESTURE wounded ? Look ye here ! Here is HIMSELF — MARRED, as you see, by TRAITORS.

## LESSON XXV.

## DISTINCTNESS OF ARTICULATION.

In order to exercise the voice, and acquire distinctness of articulation, the pupil is required, in this lesson, to pronounce (as well as he can) certain letters, which do not constitute a word, and then the words in which the same letters occur. It is not designed that he should call the letters by name, but endeavor to pronounce the sound which they represent when united.\*

*Sound the following letters, and then the words which follow, in which the same letters occur. Be particularly careful to give a clear and distinct sound to every letter.*

- Aw.* Law, saw, draw.  
*Or.* For, nor.  
*Bd.* Orbed, probed.  
*Bdst.* Robb'dst, prob'dst.  
*Bl.* Able, table, cable, abominable.  
*Bld.* Troubl'd, humbl'd, tumbl'd.  
*Bldst.* Troubl'dst, crumbl'dst, tumbl'dst.  
*Blz.* Troubles, crumbles, tumbles.  
*Blst.* Troubl'st, crumbl'st, tumbl'st.  
*Br.* Brand, strand, grand.  
*Bs.* Ribs, cribs, fibs, nibs.

---

\* This lesson is deemed by the author one of the most important in the book, and *indispensably necessary* to be carefully practised and often repeated, in order to acquire distinctness of articulation. There are some letters and syllables, which are very frequently lost by a vicious pronunciation. A native Bostonian seldom pronounces the final *g* in the syllable *ing*. The letters *d*, *l*, *r*, *t*, and the syllable *ed*, frequently share the fate of the *ing*, not only among Bostonians, but also among the generality of readers and speakers. The syllable *er* is almost universally mispronounced, as if it were *ur*. In the words *merry*, and *perish*, few, if any, mistake the proper sound of the letters *er*; but in the words *mercy* and *mermaid*, there are few who give the proper sound of these letters. The letters *aw* also are frequently mispronounced like *or*. In order that this lesson may be understood by those teachers, who are not familiar with the mode in which the sounds of the letters are taught in the Boston schools, the author deems it necessary to give the following explanation. Where two vowels, or a vowel and a consonant, occur together, no difficulty will occur in pronouncing the sounds of the letters; but when several consonants occur together without a vowel, as in the fourth line of this lesson, where *Bdst* occur together, it must be understood that each of these letters stands for a certain sound, although that sound be not a clear, articulate one; and the sounds of each of these letters must be given together, as one syllable, before the words *robb'st* and *prob'st*, in which they occur, are read. By such an exercise the voice will be improved, and ease acquired in the pronunciation of words in which letters of difficult combination occur.

<i>Cht.</i>	Fetch'd.
<i>Dl.</i>	Candle, handle, bridle, saddle.
<i>Dld.</i>	Handl'd, bridl'd, saddl'd.
<i>Dlz.</i>	Candles, handles, bridles, saddles.
<i>Dlst.</i>	Fondl'st, handl'st, bridl'st.
<i>Dr.</i>	Drove, draw, drink, drive.
<i>Dz.</i>	Deeds, reeds, feeds, seeds.
<i>Dth.</i>	Breadth, width.
<i>Dths.</i>	Breadths, widths.
<i>Fl.</i>	Flame, fling, flounce, fly, flew.
<i>Fld.</i>	Trifl'd, stiff'd, rifl'd.
<i>Flst.</i>	Trifl'st, stiff'st, rifl'st.
<i>Flz.</i>	Trifles, rifles, stifles, ruffles.
<i>Fr.</i>	Frame, France, frown, front.
<i>Fs.</i>	Laughs, quaffs, staffs, ruffs, muffs.
<i>Fst.</i>	Laugh'st, quaff'st.
<i>Ft.</i>	Waft, raft, graft.
<i>Fts.</i>	Wafts, grafts, rafts.
<i>Ftst.</i>	Waft'st, graft'st.
<i>Gd.</i>	Bragg'd, begg'd, pegg'd.
<i>Gdst.</i>	Bragg'dst, begg'dst, pegg'dst.
<i>Gl.</i>	Glow, glance, glide, gluck, glad.
<i>Gld.</i>	Haggl'd, struggl'd, mangl'd, strangl'd.
<i>Gldst.</i>	Haggl'dst, struggl'dst, mangl'dst, strangl'dst.
<i>Glz.</i>	Mangles, strangles, struggles.
<i>Glst.</i>	Mangl'st, strangl'st, struggl'st.
<i>Gr.</i>	Grave, grand, grow, grind, ground.
<i>Gz.</i>	Pigs, figs, begs, pegs, cags, nags.
<i>Gst.</i>	Bragg'st, begg'st.
<i>Jd.</i>	Hedged, fledged, wedged, caged.
<i>Kl.</i>	Uncle, carbuncle, ankle, crankle, rinkle
<i>Kld.</i>	Rankl'd, tinkl'd, knuckl'd, truckl'd.
<i>Klz.</i>	Truckles, ankles, rinkles, uncles.
<i>Klst.</i>	Truckl'st, rinkl'st, buckl'st.
<i>Kldst.</i>	Truckl'dst, rinkl'dst, buckl'dst.
<i>Kn.</i>	Blacken, broken, spoken.
<i>Knd.</i>	Blacken'd, reckon'd, beckon'd.
<i>Knz.</i>	Blackens, reckons, beckons.
<i>Knst.</i>	Black'nst, reck'nst, beck'nst.
<i>Kndst.</i>	Black'ndst, reck'ndst, beck'ndst.
<i>Kr.</i>	Crony, crumble, crank, crankle.
<i>Ks.</i>	Thinks, brinks, sinks, thanks.
<i>Kst.</i>	Think'st, sink'st, thank'st.
<i>Ct.</i>	Sack'd, thwack'd, crack'd, smack'd.

<i>Lb.</i>	Elb, bulb.
<i>Lbd.</i>	Bulb'd.
<i>Lbz.</i>	Elbs, bulbs.
<i>Ld.</i>	Hold, told, fold, scold, roll'd.
<i>Ldz.</i>	Holds, folds, scolds
<i>Ldst.</i>	Hold'st, fold'st, rolid'st, scold'st.
<i>Lf.</i>	Elf, self, shelf.
<i>Lfs.</i>	Elfs.
<i>Lft.</i>	Delft.
<i>Lj.</i>	Bulge, bilge.
<i>Lk.</i>	Milk, silk, elk.
<i>Lkt.</i>	Milk'd.
<i>Lks.</i>	Milks, silks, elks.
<i>Lkts.</i>	Mulcts.
<i>Lm.</i>	Elm, whelm, film.
<i>Lmd.</i>	Whelm'd, film'd.
<i>Lmz.</i>	Whelms, films.
<i>Ln.</i>	Fall'n, stol'n, swell'n.
<i>Lp.</i>	Help, scalp, whelp.
<i>Lps.</i>	Helps, scalps, whelps.
<i>Lpst.</i>	Help'st, scalp'st.
<i>Ls.</i>	False, pulse.
<i>Lst.</i>	Fall'st, call'st, dwell'st.
<i>Lt.</i>	Felt, halt, salt, malt, colt, dolt.
<i>Lts.</i>	Halts, colts, dolts, faults.
<i>Lv.</i>	Shelve, delve, helve.
<i>Lvd.</i>	Shelv'd, delv'd.
<i>Lvz.</i>	Elves, shelves, delves.
<i>Lz.</i>	Balls, stalls, halls, falls, shells.
<i>Lsh.</i>	Filch, milch.
<i>Lsht.</i>	Filched.
<i>Lth.</i>	Health, wealth, stealth.
<i>Lths.</i>	Healths, wealths, stealths.
<i>Md.</i>	Entomb'd, doom'd, room'd.
<i>Mf.</i>	Humphrey.
<i>Mt.</i>	Attempt.
<i>Mts.</i>	Attempts.
<i>Mz.</i>	Tombs, catacombs, combs.
<i>Mst.</i>	Entomb'st, comb'st.
<i>Nd.</i>	And, brand, sand, hand, land.
<i>Ndz.</i>	Bands, sands, hands, lands.
<i>Ndst.</i>	Send'st, defend'st, lend'st, brand'st.
<i>Nj.</i>	Range, strange, mange, grange.
<i>Njd.</i>	Ranged, flanged.

<i>Nk.</i>	Rank, think, crank, prank, sank.
<i>Nks.</i>	Ranks, thinks, cranks, pranks.
<i>Nkst.</i>	Rank'st, thank'st, think'st, sank'st.
<i>Nt.</i>	Sent, rent, went, bent, lent, trent.
<i>Ntst.</i>	Want'st, went'st, sent'st, lent'st.
<i>Nts.</i>	Wants, rents, scents.
<i>Nz.</i>	Fins, bans, scans, mans, fans.
<i>Nsh.</i>	Flinch, linch, pinch, bench.
<i>Nsht.</i>	Flinch'd, pinch'd, bench'd, drench'd.
<i>Nst.</i>	Winced.
<i>Ngd.</i>	Hanged, banged, prolonged.
<i>Ngz.</i>	Songs, tongs, prolongs.
<i>Ngth.</i>	Length, strength.
<i>Pl.</i>	Pluck, ply, plain, plume.
<i>Pld.</i>	Rippled, tippled.
<i>Plz.</i>	Ripples, tipples, apples.
<i>Plst.</i>	Ripplest, tipplest.
<i>Pr.</i>	Pray, prance, prince, prime, prayer.
<i>Ps.</i>	Claps, raps, sips, nips, dips.
<i>Pst.</i>	Rapp'st, sipp'st, nipp'st, dipp'st.
<i>Rb.</i>	Herb, barb, disturb.
<i>Rbd.</i>	Barb'd.
<i>Rbs.</i>	Herbs, barbs.
<i>Rbst.</i>	Barb'st, disturbsts.
<i>Rbdst.</i>	Barb'dst.
<i>Rd.</i>	Bard, word, hard, lard, heard.
<i>Rds.</i>	Bards, words, interlards.
<i>Rdst.</i>	Heard'st, fear'dst, appear'dst.
<i>Rf.</i>	Surf, scurf, scarf, wharf.
<i>Rft.</i>	Wharf'd, scarf'd, scurf'd.
<i>Rg.</i>	Burgh.
<i>Rgz.</i>	Burghs.
<i>Rj.</i>	Barge, large, dirge, charge.
<i>Rjd.</i>	Urged, enlarged, charged.
<i>Rk.</i>	Hark, lark, ark, dark, stark.
<i>Rkt.</i>	Hark'd, work'd, dirk'd.
<i>Rks.</i>	Harks, works, dirks, arks.
<i>Rkst.</i>	Work'st, embark'st, dirk'st.
<i>Rktst.</i>	Bark'dst, embark'dst, dirk'dst.
<i>Rl.</i>	Snarl, marl, whirl, dirl, girl, hurl.
<i>Rld.</i>	Snarl'd, hurl'd, world.
<i>Rlz.</i>	Snarls, hurls, whirls.
<i>Rlst.</i>	Snarl'st, hurl'st, whirl'st.
<i>Rldst.</i>	Snarl'dst, hurl'dst, whirl'dst.

- Rm.* Arm, harm, farm, alarm.  
*Rmd.* Arm'd, harm'd, alarm'd, warm'd.  
*Rmz.* Arms, harms, alarms, warms.  
*Rmst.* Arm'st, harm'st, alarm'st, warm'st.  
*Rmdst.* Arm'dst, harm'dst, alarm'dst.  
*Rn.* Burn, spurn, turn, fern.  
*Rnd.* Burn'd, spurn'd, turn'd.  
*Rnt.* Burnt, learnt.  
*Rnz.* Urns, burns, turns, spurns.  
*Rnst.* Earn'st, learn'st.  
*Rndst.* Earn'dst, learn'dst.  
*Rp.* Harp, carp, warp.  
*Rpt.* Harp'd, carp'd, warp'd.  
*Rps.* Harps, carps, warps.  
*Rs.* Hearse, verse, terse.  
*Rst.* First, erst, worst, burst.  
*Rsts.* Bursts.  
*Rt.* Heart, dart, mart, hart, part, art.  
*Rts.* Harts, darts, marts, parts, arts.  
*Rtst.* Hurt'st, dart'st, part'st.  
*Rv.* Curve, swerve, carve.  
*Rvd.* Curv'd, swerv'd, nerv'd.  
*Rvz.* Curves, swerves, nerves.  
*Rvst.* Curv'st, swerv'st, nerv'st.  
*Rvtst.* Curv'dst, swerv'dst, nerv'dst.  
*Rz.* Errs, avers, prefers, offers, scoffers.  
*Rch.* Search, lurch, birch, church.  
*Rcht.* Search'd, church'd.  
*Rsh.* Harsh, marsh.  
*Rth.* Hearth, earth, birth, dearth, mirth.  
*Rths.* Hearths, earths, births.  
*Sh.* Ship, shut, shun, shine, share.  
*Sht.* Push'd, hush'd, brush'd, crush'd.  
*Sk.* Mask, risk, brisk, frisk.  
*Skt.* Mask'd, risk'd, frisk'd.  
*Sks.* Masks, risks, frisks.  
*Skst.* Mask'st, risk'st, frisk'st.  
*Sl.* Slay, slew, slain, slim, slink.  
*Sld.* Nestled, bristled, wrestled.  
*Sm.* Smoke, smite, smart, small, smack.  
*Sn.* Snail, snarl, snort, snag.  
*Sp.* Spurn, spank, spirt, spa.  
*Sps.* Whisps, lisps.

<i>St.</i>	Starve, stay, stock, strike.
<i>Str.</i>	Strain, strong, strive, strung.
<i>Sts.</i>	Busts, lusts, masts, fasts, blasts.
<i>Th.</i>	Thine, thee, that, those, there.
<i>Th.</i>	Thin, thistle, thief.
<i>Thd.</i>	Wreathed, breathed, sheathed.
<i>Thz.</i>	Wreathes, breathes, sheathes.
<i>Thst.</i>	Wreath'st, breath'st, sheath'st.
<i>Tl.</i>	Little, title, whittle, bottle, settle, nettle.
<i>Tld.</i>	Settled, whittled, bottled, nettled.
<i>Tlz.</i>	Battles, whittles, bottles, nettles, settles.
<i>Tlst.</i>	Settl'st, whittl'st, bottl'st, nettl'st.
<i>Tldst.</i>	Settl'dst, whittl'dst, bottl'dst.
<i>Tr.</i>	Travels, trinket, trunk, contrive.
<i>Tz.</i>	Hats, flits, cats, bats, mats, brats.
<i>Tst.</i>	Combat'st.
<i>Vd.</i>	Swerved, nerved, curved, loved.
<i>Vdst.</i>	Liv'dst, nerv'dst, curv'dst, swerv'dst.
<i>Vl.</i>	Swivel, drivel, grovel, novel.
<i>Vld.</i>	Drivel'd, grovel'd.
<i>Vlz.</i>	Drivels, swivels, grovels, novels.
<i>Vlst.</i>	Drivel'st, grovel'st.
<i>Vldst.</i>	Drivel'dst, grovel'dst.
<i>Vn.</i>	Driven, riven, heaven.
<i>Vz.</i>	Lives, drives, swerves, nerves.
<i>Vst.</i>	Liv'st.
<i>Zl.</i>	Muzzle, dazzle.
<i>Zld.</i>	Muzzl'd, dazzl'd.
<i>Zlz.</i>	Muzzles, dazzles.
<i>Zlst.</i>	Muzzl'st, dazzl'st.
<i>Zldst.</i>	Muzzl'dst, dazzl'dst.
<i>Zm.</i>	Spasm, chasm.
<i>Zmz.</i>	Spasms, chasms.
<i>Zn.</i>	Prison, risen, mizzen.
<i>Znd.</i>	Imprisoned, reasoned.
<i>Znz.</i>	Prisons.
<i>Znst.</i>	Imprison'dst.

*The pupil, having been required to pronounce the letters and words in the preceding exercise, may now read the following sentences, in which he must be particularly careful to pronounce clearly and distinctly every letter which is not silent. The sentences must be read very slowly.*

533. Deeply possess your mind with the vast importance of a good judgment, and the inestimable advantage of right reasoning.

534. Review the instances of your own misconduct in life.

535. Think seriously how many follies and sorrows you might have escaped, and how much guilt and misery you might have prevented, if from your early years you had taken pains to judge correctly, concerning persons, times, and things.

536. This will awaken you with lively vigor to the work of improving your reasoning powers, and seizing every opportunity and advantage for that end.

537. Consider the weakness, frailties, and mistakes of human nature in general; the depth and the difficulty of many truths, and the flattering appearances of falsehood.

538. Whence arise the infinite varieties of dangers to which we are exposed in our judgment of things?

539. Contrive and practise some suitable methods to acquaint yourself with your own ignorance, and to impress your mind with a deep and painful sense of the low and imperfect degrees of your present knowledge.

540. Presume not too much upon a bright genius, a ready wit, and good parts; for these, without labor and study, will never make a man of knowledge and wisdom.

*In order to show the pupil the difference between distinct and indistinct articulation, the following extract is presented; the left-hand column being printed as the piece is frequently read by pupils at school, and the right-hand column exhibiting the same as it should be articulated.*

541. The young of all animals  
pear treceive playzhu  
from the excise of thlimbs  
an bodily facties, without ref-  
frence tenny end ter be  
tained, ur enny use tbe ansd  
by theexshun.

542. Ur chile without  
knowin enny thing er the  
use er language zin er high  
dgree dlighted with bin abe  
ter speak.

541. The young of all animals  
appear to receive pleas-  
ure from the exercise of  
their limbs and bodily facul-  
ties, without reference to  
any end to be attained, and  
any use to be answered, by  
the exertion.

542. A child, without  
knowing any thing of the  
use of language, is in a high  
degree delighted with being  
able to speak.

543. Its cessant reption  
uv er few ticlate sounds or  
praps of a single word, which  
it has lunned ter prunounce,  
proves this point clilly.

544. Nor ist less pleased  
with its fust successful deav-  
urs ter walk, or rath ter run,  
which purcedes walkin, al-  
though tirely ignurunt er  
th importance er th attain-  
munt tits futur life, an even  
without plyin it ter enny  
present purps.

545. Childs dlighted with  
speak without hav enny  
thing tur say, an with walk  
without known wither ter  
go.

546. An prevesly ter both  
these sreasonable ter blieve  
that the wake hours funcy  
ragreebly take up with thex-  
cise vish, or praps more  
prop speak, with learn ter  
see.

543. Its incessant repeti-  
tion of a few articulate  
sounds, or perhaps of a sin-  
gle word, which it has learn-  
ed to pronounce, proves this  
point clearly.

544. Nor is it less pleased  
with its first successful en-  
deavors to walk, or rather to  
run, which precedes walking;  
although entirely ignorant of  
the importance of the attain-  
ment to its future life, and  
even without applying it to  
any present purpose.

545. A child is delighted  
with speaking, without hav-  
ing any thing to say; and  
with walking, without know-  
ing whither to go.

546. And previously to  
both these, it is reasonable  
to believe that the waking  
hours of infancy are agreea-  
bly taken up with the exer-  
cise of vision, or perhaps,  
more properly speaking, with  
learning to see.

*In reading the above sentences in the right-hand column, the pupil must be particularly careful to pronounce clearly and distinctly all the sounds which he finds omitted in the left-hand column, particularly the syllableing, the letters d, n, t, and all the proper vowel sounds.*

## LESSON XXVI.

### MANNER, OR EXPRESSION.

*In this lesson, the pupil is required to adapt the manner of his reading to the meaning of the sentences which he is to read; and endeavor to imitate, as closely as possible, the*

*tones which nature teaches him to use in common conversation, or when he is affected by strong feelings. Thus, if he have such a sentence as the following to read, —*

“Sirrah, savage, dost thou pretend to be ashamed of my company? Dost thou know that I have kept the best company in England?” —

*He will of course read it in quite a different manner from that which he would use in this which follows :*

“Are you sick, Hubert? You look pale to-day. In sooth, I would you were a little sick, that I might sit all night and watch with you. I warrant I love you more than you do me.”

*[The following sentence should be read in an angry manner.]*

547. Father, what sort of a tree is that which you have given me? It is as dry as a broomstick; and I shall not have ten apples on it. You have treated my brother Edmund better than you have me. You have given him a tree which is full of apples. You ought to make him give me half of them.

*[The following should be read in a milder manner.]*

548. Give you half of them? Your tree was as fruitful and in as good order as his; but you have not taken good care of it. Edmund has kept his tree clear of hurtful insects; but you have suffered them to eat up yours in its blossoms. I shall not direct him to share his apples with so idle a boy as you have been.

*[To be read in a respectful, calm, but decided manner.]*

549. Alexander! I am your captive — I must hear what you please to say, and endure what you please to inflict. But my soul is unconquered; and if I reply at all to your reproaches, I will reply like a free man.

*[To be read in a threatening manner.]*

550. He DARES not touch a HAIR of Catiline.

551. *[With surprise.]* What! does life displease thee?

*[Calmly, but with emphasis.]* Yes; — it displeases me when I see a tyrant.

552. *[Mildly.]* The sun not set yet, Thomas? Not quite, sir. It blazes through the trees on the hill yonder, as if their branches were all on fire.

553. [*With energy.*] Sirrah, I begin with this kick, as a tribute to your boasted honor. Get you into the boat, or I will give you another. I am impatient to have you condemned.

554. [*With moderation.*] Stranger, if thou hast learnt a truth, which needs experience more than reason, that the world is full of guilt and misery; and hast known enough of all its sorrows, crimes, and cares, to tire thee of it—enter this wild wood, and view the haunts of nature.

555. [*Proudly and haughtily.\**] Do you pretend to sit as high on Olympus as Hercules? Did you destroy tyrants and robbers? You value yourself greatly on subduing one serpent. I did as much as that while I lay in my cradle.

556. [*With fear.*] Mirza, terror and doubt are come upon me. I am alarmed as a man who suddenly perceives that he is on the brink of a precipice, and is urged forward by an irresistible force; but yet I know not whether my danger is a reality or a dream.

557. [*In a threatening manner.*] I know thou art a scoundrel! Not pay thy debts! Kill thy friend who lent thee money, for asking thee for it! Get out of my sight, or I will drive thee into the Styx.

558. [*In a commanding manner.*] Stop, I command thee. No violence. Talk to him calmly.

559. [*In a solemn manner.*] Such are the excuses which irreligion offers. Could you have believed that they were so empty, so unworthy, so hollow, so absurd? And shall such excuses be offered to the God of heaven and earth? By such apologies shall man insult his Creator?

560. [*In a mournful manner.*] Oh, my dear, dear mother! don't you know your son! your poor boy, George?

561. [*In a terrified manner.*] The Lord have mercy upon us—what is this?

562. [*In a proud, disdainful manner.*] Why then dost thou frown on Fingâl? Or shake thine airy spear? But thou frownest in vain: I never fled from mighty men. And shall the sons of the wind frighten the King of Morven? No; he knows the weakness of their arms.

563. [*In an energetic manner.*] Now launch the boat upon the wave,—the wind is blowing off the shore—I will not live a cowering slave on these polluted islands more.

---

\* See Number 123, page 33.

Beyond the wild, dark, heaving sea, there is a better home for me.

564. [*In a plaintive, sorrowful manner.*] O Switzerland! my country! 'tis to thee I strike my harp in agony:—My country! nurse of liberty, home of the gallant, great, and free, my sullen harp I strike to thee. Oh! I have lost you all!—parents, and home, and friends.

565. [*With quickness and emphasis.*] Talk to me of dangers?—Death and shame!—is not my race as high, as ancient, and as proud as thine? By heaven, it grieves me, Harry Percy, preaching such craven arguments to me.

566. [*With humility.*] Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.

567. [*With horror.*] How frightful the grave! how deserted and drear! with the howls of the storm wind—the creaks of the biér, and the white bones all clattering together.

568. [*With calmness.*] How lovely, how sweet the repose of the tomb! No tempests are there;—but the nightingales come, and sing their sweet chorus of bliss.

569. [*In an authoritative manner.*] Heat me these irons hot; and look thou stand within the arras: when I strike my foot upon the bosom of the ground, rush forth, and bind the boy, which you shall find with me, fast to the chair: be heedful: hence, and watch.

570. [*In a supplicating tone.*] Alas! what need you be so boisterous rough? I will not struggle, I will stand stone-still. For heaven's sake, Hubert, let me not be bound! Nay, hear me, Hubert! drive these men away, and I will sit as quiet as a lamb; I will not stir, nor wince, nor speak a word, nor look upon the irons angrily; thrust but these men away, and I'll forgive you, whatever torments you do put me to.

571. [*Solemn caution.*] Lochiel! Lochiel, beware of the day when the Lowlands shall meet thee in battle array! for a field of the dead rushes red on my sight, and the clans of Culloden are scattered in fight.

---

ALEXANDER'S FEAST.

572.

Martial Description.

'T was at the royal feast for Persia won  
By Philip's warlike son,

Awe.

Aloft, in awful state,  
The godlike hero sate  
On his imperial throne.

Admiration.

His valiant peers were placed around,  
Their brows with roses and with myrtle bound :  
So should desert in arms be crown'd.

Delight.

The lovely Thais, by his side,  
Sat like a blooming Eastern bride,  
In flower of youth, and beauty's pride.

Rapture.

Happy, happy, happy pair!  
None but the brave,  
None but the brave,

Triumph.

None but the brave, deserve the fair.

573.

Description.

Timotheus, placed on high,  
Amid the tuneful choir,  
With flying fingers touch'd the lyre :  
The trembling notes ascend the sky,  
And heavenly joys inspire.  
The song began from Jove,  
Who left his blissful seat above—  
Such is the power of mighty love!—

Awe.

A dragon's fiery form belied the god :  
Sublime on radiant spheres he rode,  
When he to fair Olympia press'd  
And stamp'd an image of himself, a sovereign of the world.  
The listening crowd admire the lofty sound :

Surprise increased.

“A present deity!” they shout around;—  
“A present deity!” the vaulted roofs rebound.  
With ravish'd ears  
The monarch hears,

Importance.

Assumes the god,  
Affects to nod,  
And seems to shake the spheres.

## 574.

Jovial description.

The praise of Bacchus, then the sweet musician sung ;  
Of Bacchus, ever fair and young !

The jolly god in triumph comes !  
Sound the trumpets ! beat the drums !  
Flush'd with a purple grace,  
He shows his honest face.

Inciting.

Now give the hautboys breath. — He comes ! he comes !  
Bacchus, ever fair and young,  
Drinking joys did first ordain.

Bacchanalian rapture.

Bacchus' blessings are a treasure ;  
Drinking is the soldier's pleasure.  
Rich the treasure,  
Sweet the pleasure ;  
Sweet is pleasure after pain !

## 575.

Soothed with the sound, the king grew vain :  
Fought all his battles o'er again :

Swelling.

And thrice he routed all his foes, and thrice he slew the slain !

Observing.

The master saw the madness rise ;  
His glowing cheeks, his ardent eyes : (*rapidly.*)  
And while he heaven and earth defied,  
(*Slowly.*) Chang'd his hand, and check'd his pride.\*

## 576.

Sorrowful.

He chose a mournful muse,  
Soft pity to infuse ; (*very slowly.*)  
He sung Darius great and good !  
By too severe a fate,  
Fallen ! fallen ! fallen ! fallen ! — (*gradually sinking.*)  
(*Louder.*) Fallen from his high estate,  
And weltering in his blood !

---

\* There should be a transition in the voice here, as in the strain of Timotheus, from *heroic* to *pathetic* ; as rapid too.

Reproach.

Deserted at his utmost need  
By those his former bounty fed,  
On the bare earth exposed he lies,  
With not a friend to close his eyes!

Reflection.

th downcast look the joyless victor sate,  
Revolving, in his alter'd soul,  
The various turns of fate below;  
And now and then a sigh he stole,

Pity.

And tears began to flow!

577.

Secret satisfaction.

The mighty master smiled, to see  
That love was in the next degree:  
'Twas but a kindred sound to move;  
For pity melts the mind to love. (*rapidly,*  
Softly sweet, in Lydian measures, *changed to*  
Soon he soothed his soul to pleasures. *lively.*)

Remonstrance.

War, he sung, is toil and trouble;  
Honor, but an empty bubble;  
Never ending, still beginning,  
Fighting still, and still destroying.

Requesting

If the world be worth thy winning,  
Think, oh, think it worth enjoying!

Admiration.

Lovely Thais sits beside thee,  
Take the good the gods provide thee.

Bursts of approbation.

The many rend the skies with loud applause:  
So love was crown'd; but music won the cause.

578.

The prince, unable to conceal his pain,

Pensive.

Gazed on the fair,  
Who caused his care,

Effeminately.

And sigh'd and look'd, sigh'd and look'd,  
Sigh'd and look'd, and sigh'd again:

At length, with love and wine at once oppress'd,  
The vanquish'd victor — sunk upon her breast!

579.

Burst of voice.\*

Now strike the golden lyre again!  
A louder yet, and yet a louder strain!  
Break his bands of sleep asunder,  
And rouse him like a rattling peal of thunder!

Amazement.

Hark! hark! — the horrid sound  
Has raised up his head,  
As awaked from the dead;  
And, amazed, he stares around.

580.

Inciting furiously.

Revenge! revenge! Timotheus cries —  
See the furies arise!  
See the snakes that they rear,  
How they hiss in their hair,  
And the sparkles that flash from their eyes! (*rapidly.*)  
Behold a ghastly band,  
Each a torch in his hand.  
These are Grecian ghosts, that in battle were slain,  
And, unburied, remain  
Inglorious on the plain.  
Give the vengeance due  
To the valiant crew!  
Behold! how they toss their torches on high,  
How they point to the Persian abodes,  
And glittering temples of their hostile gods.

581.

Breathless eagerness.

The princes applaud, with a furious joy;†  
And the king seized a flambeau, with zeal to destroy;  
Thais led the way,  
To light him to his prey!

Burst.

And, like another Helen, fired — another Troy.

---

\* The burst upon "rouse;" dwelling on the consonant *r*, trilled by the tongue against the upper gum.

† The princes — applaud — with a furious — joy;  
And the king — seized a flambeau — with zeal — to destroy, &c.

582.

Narrative manner.

Thus, long ago,  
 Ere heaving bellows learned to blow,  
 While organs yet were mute,  
 Timotheus, to his breathing flute  
 And sounding lyre,  
 Could swell the soul to rage, or kindle soft desire.

583.

Pleasure.

At last, divine Cecilia came,  
 Inventress of the vocal frame.  
 The sweet enthusiast, from her sacred store,  
 Enlarged the former narrow bounds,  
 And added length to solemn sounds,  
 With nature's mother-wit, and arts unknown before

Concluding.

Let old Timotheus yield the prize,  
 Or both divide the crown :

Awe.

He raised a mortal to the skies ;

Delight.

She drew an angel down. — *Dryden.*

584.

Disdain.

Go, preach to the coward, thou death-telling seer!  
 Or, if gory Culloden so dreadful appear,  
 Draw, dotard, around thy old wavering sight,  
 This mantle, to cover the phantoms of fright.

---

## LESSON XXVII.

### PITCH OF THE VOICE.

*Every person has three keys, or pitches of the voice, called THE HIGH, THE MIDDLE and THE LOW KEY.*

*The HIGH KEY is that which is used in calling to a person at a distance.*

*The MIDDLE KEY is that which is used in common conversation.*

*The LOW KEY is that which is used when we wish no one to hear, except the person to whom we speak; and is almost, but not quite, a whisper.*

*Each one of these keys or pitches of the voice has different degrees of loudness; and it is important that the pupil should exercise his voice in speaking, in all of these keys, both with mildness and with force.*

*[The pupil may read the following sentence in each of the different keys.]*

585. They have rushed through like a hurricane; like an army of locusts they have devoured the earth; the war has fallen like a water-spout, and deluged the land with blood.

*[Read the following in the high key.]*

586. Next Anger rushed; — his eyes on fire, in lightnings owned his secret stings; in one rude clash he struck his lyre, and swept with hurried hands the strings.

*[Read the following in the low key.]*

587. With woful measures wan Despair — low, sullen sounds his grief beguiled: — a solemn, strange, and mingled air: — 'twas sad by fits, by starts 'twas wild.

*[Read the following in the middle key.]*

588. But thou, O Hope! with eyes so fair, what was thy delighted measure? Still it whispered promised pleasure, and bade the lovely scenes at distance hail!

589. *[Read with the high key.]* But, with a frown, Revenge impatient rose. He threw his blood-stained sword in thunder down; and, with a withering look, the war-denouncing trumpet took, and blew a blast so loud and dread, were ne'er prophetic sounds so full of woe. And ever and anon he beat the doubling drum with furious heat: *[Low key, very slowly.]* and though, sometimes, each dreary pause between, dejected Pity, at his side, her soul-subduing voice applied, *[High key, rapidly.]* yet still he kept his wild, unaltered mien, while each strained ball of sight seemed bursting from his head.

590. *[Middle key.]* Alexander the Great demanded of a pirate, whom he had taken, by what right he infested the seas. "By the same right," replied the pirate, "that Alexander enslaves the world. But I am called a robber, because I have only one small vessel; and he is styled a conqueror, because he commands great fleets and armies."

## LESSON XXVIII.

## TRANSITION.

[It is important that the pupil practise a change or transition of the voice from loud and forcible utterance to a softer and lower tone; and from rapid to slow pronunciation. In this lesson he is presented with a few examples in which such a change of manner is required.]

591. [*Softly and slowly.*] An hour passed on. The Turk awoke. That bright dream was his last. [*More loudly.*] He woke—to hear the sentry's shriek, [*Very loud and rapid.*] “To arms! they come! the Greek! the Greek!” [*Slowly and softly.*] He woke to die midst flame and smoke, and shout and groan, and saber stroke, and [*Faster and louder.*] death shots falling thick and fast, as lightnings from the mountain cloud; [*Still louder.*] and heard, with voice as trumpet loud, Bozzaris cheer his band; [*Very loud, rapidly, and with much animation.*] Strike—till the last armed foe expires—Strike—for your altars and your fires—Strike—for the green graves of your sires, God—and your native land.

[*In a softer and slower manner.*] They fought—like brave men, long and well,—they piled that ground with Moslem slain,—they conquered—[*Very slowly, and in a mournful manner.*] but Bozzaris fell, bleeding at every vein.

592. [*In a gentle manner and low tone.*] When, doffed his casque, he felt free air, around 'gan\* Marmion wildly stare:—[*Much louder, and in a wild and somewhat angry manner.*] “Where's Harry Blount? Fitz Eustace, where? Linger ye here, ye hearts of hare! Redeem my pennon,—charge again! Cry—‘Marmion to the rescue.’—[*Very slowly, and almost in a whisper.*] Vain! Last of my race, on battle plain that shout shall ne'er be heard again! [*Increasing in loudness.*] Yet my last thought is England's:—[*Louder, and with more earnestness.*] fly—Fitz Eustace, to Lord Surrey hie. [*More rapidly.*] Tunsall lies dead upon the field; his life-blood stains the spotless shield: Edmund is down,—my life is reft,—the Admiral alone is left.

---

\* A contraction for *began*. See *Apostrophe*, *Clark's Grammar*, page 196.

[*With much earnestness of manner.*] Let Stanley charge with spur of fire, with Chester charge and Lancashire, full upon Scotland's central host, [*Slowly.*] or victory and England's lost. [*Angrily.*] Must I bid twice?—hence, varlets! fly! Leave Marmion here alone—to die."

593. [*Distinctly, slowly, and in a moderate tone.*] Yet still Lord Marmion's falcon flew with wavering flight, while fiercer grew around the battle yell. [*Loudly and quickly.*] "A Home! a Gordon!" was the cry.

594. [*Slowly and with feeling.*] Oh, what a fall was there, my countrymen! Then I, and you, and all of us fell down, [*Loudly and with emphasis.*] while bloody treason flourished over us.

595. [*Softly and slowly.*] Oh, now you weep; and I perceive you feel the dint of pity:—these are gracious drops. Kind souls! [*Quickly, louder, and with strong emphasis.*] What, weep you when you but behold our Cæsar's VESTURE wounded? [*Very loudly and earnestly.*] Look ye here!—here is HIMSELF—marred as you see by traitors.

596. [*Very slowly and sorrowfully.*] Oh, I could play the woman with mine eyes, and braggart with my tongue!— [*With earnestness, louder, and rapidly.*] But, gentle heaven, cut short all intermission; front to front, bring thou this fiend of Scotland and myself; [*Still more forcibly, but with a lower tone.*] within my sword's length set him; if he escape, heaven forgive him too.

597. [*Proudly, and with a loud and angry manner.*] But here I stand and scoff you;—here I fling hatred and defiance in your face. [*In a much milder manner, slowly, and in derision.*] Your consul's\* merciful—For this—all thanks. [*Very loud, and in a threatening manner.* See Number 550.] He dares not touch a hair of Catiline.

598. [*In a low tone, very softly.*] His words do take possession of my bosom,— [*Louder, and with earnestness.*] Read here, young Arthur. [*Very softly.*] How now, foolish rheum! turning despiteous torture out the door! I must be brief, lest resolution drop out at my eyes in tender, womanish tears.— [*Louder, and as if striving to hide his tears.*] Can you not read it? Is it not fair writ?

---

\* The pupil will notice that there are many abbreviations of this kind made in this book in pieces which appear to be *prose*. All the sentences which are poetical have been printed in the form of *prose*, to prevent the "*sing song*" manner of reading. But it must be understood and recollected, that although abbreviations are allowable in poetry, they are not admitted in *prose*.

599. [*Slowly, and in a very sad manner.*] Too fairly, Hubert, for so foul effect. [*In an entreating manner.*] Must you with hot irons burn out both mine eyes?

[*In a stern manner.*] Young boy, I must.

[*In a very sorrowful and supplicating manner.*] And will you?

[*Sternly, and in an apparently determined manner.*] And I will.

600. [*With a very earnest, sorrowful, and entreating manner.*] Will you put out mine eyes? These eyes that never did, nor never shall, so much as frown on you?

601. [*In a rough manner, but still struggling to conceal his pity.*] I have sworn to do it; and with hot irons must I burn them out.

602. [*In a very pathetic manner.*] If an angel should have come to me, and told me, Hubert should put out mine eyes, I would not have believed no tongue but Hubert's.\*

603. [*In a kind, relenting, and very feeling manner.*] Well—see to live; I will not touch thine eyes, for all the treasure that thy uncle owes. ——— [*In a slow, solemn, and decided manner.*] Yet I am sworn, and I did purpose, boy, with this same very iron to burn them out.

604. [*In a joyful and grateful manner.*] O, now you look like Hubert! all this while you were disguised.

605. [*In an animated manner.*] The combat deepens — [*Very loud, rapidly, and with much energy.*] On, ye brave, who rush to glory, or the grave! Wave, Munich, all thy banners wave; and charge with all thy chivalry.

606. [*In a slow, solemn, and mournful manner.*] Ah, few shall part where many meet! The snow shall be their winding-sheet, and every turf beneath their feet shall be a soldier's sepulcher.

---

\* This expression, "*I would not have believed no tongue but Hubert's,*" is a grammatical error, hardly sanctioned even by the great name of Shakspeare, from whom it was taken. The poets frequently have great liberties allowed them under the name of poetic license; and the name of Shakspeare "*honors this corruption.*" Were it known to a certainty that he was a classical scholar, the expression above quoted might be pardoned as an *idiotism*, or imitation of the Greek construction, in which, double negatives are frequently used to strengthen the negation. See *Clark's New English Grammar*, page 141, *Observation 5*, and *Andrews and Stoddard's Latin Grammar*, page 303, § 325, No. 6, edition of 1836.—Shakspeare and Cowper both use the expressions, "*I had as lief not be.*" and "*I had much rather be;*" thus joining the auxiliary of the pluperfect tense with the present.

## LESSON XXIX.

## ELLIPTICAL SENTENCES.

*An Ellipsis\* means an omission; and when any thing is omitted, or purposely left out, it is said that there is an ellipsis in the sentence, and the sentence is called an elliptical sentence.*

*Elliptical sentences occur very frequently; and it is necessary, in reading such sentences, to supply, in our minds, all that is omitted, in order to give the proper tone, accent, emphasis, and expression. Thus in the following questions, — “What went ye out into the wilderness to see? A reed shaken by the wind?” — there is an ellipsis or omission of the words “did you go out to see;” and when these words are supplied, the questions will be, “What went ye out into the wilderness to see? Did you go out to see a reed shaken by the wind?”*

*Elliptical sentences must always be read in the same manner, with the same emphasis, tone, accent, and expression, that they would be if the ellipses were supplied.*

*In every elliptical sentence, a pause should be made at every ellipsis long enough to pronounce, or rather to think over, the words which are omitted.*

*In the following sentences, the ellipsis is supplied in Italic letters, in the form of a parenthesis. The pupil will first read them as they stand, and then read them with the omission of those parts which are in Italic letters.*

607. What sought they thus afar? (*Did they seek*) Bright jewels of the mine? (*Did they seek*) The wealth of seas? (*or*) the spoils of war? (*No, they did not seek either of these, but*) They sought a faith's pure shrine.

608. What, then, would it be reasonable to expect from the fanciful tribe, from the musicians and poets of such a region? (*Would it be reasonable to expect*) Strains expressive of joy, tranquillity, or the softer passions? No;

---

\* See Lesson 19, page 62.

their style must have been better suited to their circumstances.

609. Art thou the Thracian robber, of whose exploits I have heard so much?

(*No! I am not a Thracian robber, but*) I am a Thracian, and a soldier.

(*Do you call yourself*) A soldier? (*I consider you as nothing better than*) a thief, a plunderer, an assassin! (*who is*) the pest of the country.

610. No deep and deadly quarrel was between these brothers, and neither of them could distinctly tell the cause of this unnatural estrangement. Perhaps dim jealousies of their father's favor (*was the cause of this unnatural estrangement—perhaps*) selfish thoughts that will sometimes force themselves into poor men's hearts respecting temporal expectations (*was the cause of this unnatural estrangement—perhaps*) unaccommodating manners on both sides (*were the cause of this unnatural estrangement—perhaps*) taunting words that mean little when uttered, but which rankle and fester in remembrance, or imagined opposition of interests, that, duly considered, would have been found one and the same, (*were the causes of this unnatural estrangement*)—these and many other causes, slight when single, but strong when rising up together in one baneful band, had gradually, but fatally infected their hearts, till at last they who in youth had been seldom separate, and truly attached, now met at market, and, miserable to say, (*not only at market, but even also*) at church, with dark and averted faces, like different clansmen during a feud.

611. What shall we call them? (*Shall we call them*) Piles of crystal light?—(*Shall we call them*) A glorious company of golden streams—(*Shall we call them*) Lamps of celestial ether burning bright—(*or*) suns lighting systems with their joyous beams? But thou to these art, as the noon to night.

612. Hail to your lordship! I am glad to see you well.

(*It is*) Horatio (*who speaks to me,*) or I do forget myself.

613. (*It is*) The same, my lord, and (*I am*) your poor servant ever.

614. Sir, (*you are*) my good friend. I'll change *that* name with you.

615. Ah, whither now are fled those dreams of greatness? (*Whither now are fled*) Those unsated hopes of happiness? (*Whither now are fled*) Those busy, bustling days?

(*Whither now are fled\**) Those gay-spent, festive nights, (and) those veering thoughts, lost between good and ill, that shared thy life?

616. Almighty! trembling like a timid child, I hear thy awful voice ——— (and when I hear it I am) alarmed — (and) afraid. I see the flashes of thy lightning wild, and in the very grave would hide my head.

617. Sourceless and endless God! compared with thee, life is a shadowy, (and not only a shadowy, but also a) momentary dream; and (even) time, when viewed through thy eternity, (is) less than the mote of morning's golden beam.

618. What excuse can the Englishman plead? (*Will he plead*) the custom of duelling? An excuse, this (is) that in these regions cannot avail.

The spirit that made him draw his sword in the combat against his friend, is not the spirit of honor; it is the spirit of the furies, (*it is the spirit*) of Alecto herself (*who was the chief of the furies.*) To her he must go, for she has long dwelt in his merciless bosom.

619. Curse these cowardly covenanters — what (*shall we do*) if they tumble down upon our heads pieces of rock from their hiding places? (*Shall we*) advance? Or (*shall we*) retreat?

620. To save a bishop, may I name a dean? (*May you name*) a dean, sir? No; his fortune is not made; you hurt a man that's rising in the trade. If (*I may*) not (*name*) the tradesman who set up to-day, much less (*may I name*) the apprentice who to-morrow may (*set up.*)

621. And what are things eternal? Powers depart, (and therefore they are not things eternal,) possessions vanish, (and therefore they are not things eternal,) and opinions change, (and therefore they are not things eternal,) and passions hold a fluctuating seat, (and therefore they are not things eternal;) but, by the storms of circumstance unshaken, and subject neither to eclipse nor wane, duty exists — immutably survives! What (*is there*) more that may not perish?

622. So goes the world; if (*you are*) wealthy, you may

\* The ellipsis is supplied at each of these inquiries, to show that the falling inflection of the voice is required at each of the questions; [see Lesson 6th:] and it will be noticed throughout this lesson that the ellipsis is supplied in parentheses in many sentences where it may appear to be superfluous; but the author's design in so doing is to lead more directly to the proper intonation of the voice. As a particular instance of this kind, see No. 615, 616, and 618.

call this (*man your*) friend, that (*man your*) brother;— friends and brothers all (*men will be to you*) (*or you may call all men your friends and brothers.*)

623. I once saw a poor fellow (*who was both*) keen and clever, witty and wise;— he paid a man a visit, and no one noticed him, and no one ever gave him a welcome. (*It is*) Strange, cried I; whence is it (*that this man is so much neglected?*) He walked on this side (*of the room,*) and then on that (*side of the room; \**) he tried to introduce a social chat; now here, now there, in vain he tried (*to introduce a social chat.*) Some (*persons, when he spoke to them*) formally and freezingly replied (*to him;*) and some (*persons made him no proper answer, but*) said by their silence, (*you would*) better stay at home (*than come here, where you are not wanted.*)

624. A rich man burst the door. (*A man who was*) As Cræsus rich. I'm sure he could not pride himself upon his wit; and as to wisdom, he had none of it. He had what's better; he had wealth. What a confusion (*there was when he entered the room!*) All (*who are in the room*) stand up erect— These † (*persons in this part of the room*) crowd around to ask him of his health; (*and*) these (*persons in another part of the room*) arrange a sofa or a chair, and these (*persons*) conduct him there. (*Some said to him,*) Allow me, sir, the honor (*of handing you a chair, or of conducting you to it.*) Then (*they each made*) a bow down to the earth. Is't possible to show meet gratitude for such kind condescension? ‡

\* This example shows very clearly how the proper intonation of the voice is intimated by supplying the ellipses, although the sense is sufficiently clear as the sentence is expressed.

† It may here be observed, that a pause should be made in every elliptical sentence long enough to pronounce, or rather to think over, the words which are omitted. The extract above affords a clear illustration of this remark. See the directions, at the beginning of this lesson.

‡ It may perhaps be thought that some ellipses are unnecessarily supplied in the preceding sentences; but the practical teacher will readily allow that a correct *analysis* is indispensable to the correct *reading* of a sentence, and that the facilities afforded to a child in his *first attempts*, cannot be too great. It will be borne in mind that this book is designed for very young, as well as for more advanced pupils.

## LESSON XXX.

## ANTITHESIS.

*The word Antithesis means opposition or contrast. In all sentences in which an emphatic word occurs, there is an antithesis expressed or understood; and it is necessary to be able to distinguish the words which form the antithesis, or which are contrasted, in order to ascertain which word should be emphasized. Thus, in the sentence given in the introduction to the 23d lesson — “Shall you ride to-town to-day?” — if the answer be, “No, I shall walk,” there is an antithesis, or contrast, in the words ride and walk, which shows that ride is the emphatic word. Again, if the answer be, “No, I shall ride into the country,” the antithesis is in the words town and country, which shows that the word town is the emphatic word. Once more, if the answer be, “No, but I shall go to-morrow,” the antithesis is in the words to-day-and to-morrow, which shows that the word to-day is to be emphasized.*

[It is thus seen, that it is necessary that the pupil should study out the meaning of a sentence, and be able to form the antithesis upon which the emphatic words depend, in order to read it correctly and expressively. This exercise will often require a degree of judgment and discrimination not to be expected in a child, until the assistance of the teacher comes to his aid. Indeed, it is this very thing which constitutes the whole ART of reading, and which often renders it a subject of deep study even to matured minds. It is, however, a subject of such paramount importance, that it must not be overlooked or neglected even in the lessons of very young pupils. The assistance afforded the pupil in this lesson, will lead his mind, it is thought, to a correct understanding of the subject, and enable him to apply his powers successfully to the analysis of other sentences, in which no aid is furnished for him.\*]

---

\* The great importance of a correct understanding of this principle will be seen in the following passages from holy writ, which are frequently read from the sacred desk as follows:—

“As much as lieth in you, live peaceably with all MEN.” Now, if the emphasis be thus placed on the word *men*, it would seem as if the apostle would imply that it is a duty to live peaceably with *men* only, but that with women and children we may live in a different manner. But by placing the emphasis on the word *all*, the inconsistency is removed; thus,

“As much as lieth in you, live peaceably with ALL men.”

Again, in the fourth commandment, if the emphasis be put on the word *day*, as many read it, thus, “Remember that thou keep holy the Sabbath DAY,” it would seem that the *night* might be differently occupied. The command-

*In this lesson the emphatic words which form the antithesis are printed in capitals, and the member of the antithesis which is understood is supplied in Italic letters between crotchets. The pupil will first read the whole passage, and then read it with the omission of the part in crotchets.*

625. Mercury, Charon's boat is on the OTHER side of the water, (*and as there will be time enough before he gets over to THIS side*) allow me, before it returns, to have some conversation with the North American savage, whom you brought hither at the same time that you conducted me to the shades.

626. Why judge you then so hardly of the dead?

(*I judge so hardly of the dead, not for any thing that he has DONE, but*) For what he left UNDONE.

627. This man of half a million (*was not* DESTITUTE *of them, but he*) HAD all these public virtues that you praise.

628. The darts of anguish (*may* STRIKE, *but they*) FIX not where the seat of suffering hath been thoroughly fortified by acquiescence in the will supreme, (*not only for a SHORT PERIOD, but*) for TIME and for ETERNITY.

629. Hereditary bondmen! Know ye not, who would be free (*must not depend upon the assistance of others, but*) THEMSELVES must strike the blow? By THEIR right arm, (*not by the right arm of OTHERS*) the conquest must be wrought.

630. Where'er we tread (*it is not a COMMON spot, but*) 'tis HAUNTED, HOLY ground.

631. Authors of modern date are (*not so POOR as they formerly were, but they are*) WEALTHY fellows. (*It is not for the benefit of his ASSISTANCE*) 'Tis but to snip his LOCKS they follow now the golden-haired Apollo.

---

ment undoubtedly should be read, "Remember that thou keep holy the SAB-BATH day.

The following passage was read from the sacred desk by one of the most correct readers of the day, in the hearing of the author of this volume, *three times*, with a false emphasis on the word *men*; thus,

"O that MEN would therefore praise the Lord for his goodness, and declare the wonders that he doeth for the children of men."

This reading gives rise to the question whether women and children, and even angels, &c., should not praise the Lord for his goodness. The emphasis undoubtedly should be placed on the word *praise*; thus, "O that men would therefore PRAISE the Lord for his goodness, and declare the WONDERS that he doeth for the children of men."

This principle of antithesis must be carefully studied by all who aim at correct reading. The difference in style which characterizes the most eminent speakers and readers is much affected by their peculiar understanding of the meaning of an author, and of consequence the manner in which they mentally supply the ellipsis forming the antithesis.

632. Yet none but you by NAME the guilty lasn; (*others lash them in a DIFFERENT manner.*)

633. It is often said by inconsiderate men, that TIME (*not INCLINATION*) is wanted for the duties of religion.

634. My friends! (*do not be HASTY, but*) be CAUTIOUS how ye treat the subject upon which we meet.

635. Misses! the tale that I relate (*is not intended for your DIVERSION alone, but it*) seems to carry this LESSON: Choose not alone a proper MATE, but proper TIME to marry.

636. As much as lieth in you, live peaceably with all MEN, (*but not with all WOMEN.*)

637. You did not read that last sentence correctly; for by emphasizing the word MEN, you made it appear as if the apostle meant that you might quarrel with WOMEN and CHILDREN, (*if you would live peaceably with MEN.*) Now, his meaning is, that you should live peaceably with ALL men, (*not with your FRIENDS alone, but with ALL MANKIND.*)

Therefore you should read it thus: As much as lieth in you, live peaceably with ALL men.

[*Sometimes both the words which constitute the antithesis are expressed, as in the following sentence.*]

638. It is from UNTAMED PASSIONS, not from WILD BEASTS, that the greatest evils arise to human society.

639. By wisdom, by art, by the united strength of a civil community, men have been enabled to subdue (*not only ONE SINGLE lion, bear, or serpent, but*) the WHOLE RACE of lions, bears, and serpents.

---

## LESSON XXXI.

### ENUMERATION.

*When a number of particulars are mentioned in a sentence, it is called an Enumeration.*

*In many sentences of this kind, it is proper to use the falling inflection of the voice at each of the subjects of the enumeration, except the last but one, which should be read with the rising inflection. The following sentences are of this*

*kind. In order to assist the pupil, the acute and grave accents are used to designate the inflections of the voice, according to the principles stated in Lesson 22, page 70.*

640. But who the melodies of morn can tell? — The wild brook babbling down the mountain's side; the lowing herd; the sheepfold's simple bell; the pipe of early shepherd, dim descried in the lone valley; echoing far and wide, the clamorous horn along the cliffs above; the hollow murmur of the ocean tide; the hum of bees; the linnet's lay of love; and the full choir \* that wakes the universal grove.

641. Oh, how canst thou renounce the boundless store of charms that Nature to her votary yields! The warbling woodland, the resounding shore, the pomp of groves, the garniture of fields; all that the genial ray of morning gilds, and all that echoes to the song of even; all that the mountain's sheltering bosom shields, and all the dread magnificence of heaven, — oh, how canst thou renounce, and hope to be forgiven?

642. The coffin was let down to the bottom of the grave, the planks were removed from the heaped up brink, the first rattling clods had struck their knell, the quick shoveling was over, and the long, broad, skillfully-cut pieces of turf were aptly joined together, and trimly laid by the beating spade, so that the newest mound in the churchyard was scarcely distinguishable from those that were grown over by the undisturbed grass and daisies of a luxuriant spring.

643. The poor child of nature knew not the God of revelation, but the God of the universe he acknowledged in every thing around him. He beheld him in the star that sank in beauty behind his lonely dwelling; in the sacred orb that flamed on him from his midway throne; in the flower that snapped in the morning breeze; in the lofty pine, that defied a thousand whirlwinds; in the timid warbler, that never left its native grove; in the fearless eagle, whose untired pinion was wet in clouds; in the worm that crawled at his foot; and in his own matchless form, glowing with a spark of that light, to whose mysterious source he bent in humble, though blind adoration.

644. Our lives, says Seneca, are spent either in doing nothing at all, or in doing nothing to the purpose, or in doing nothing that we ought to do.

---

\* Pronounced *quire*.

645. It was necessary for the world that arts should be invented and improved, books written and transmitted to posterity, nations conquered and civilized.

646. All other arts of perpetuating our ideas, except writing or printing, continue but a short time. Statues can last but a few thousands of years, edifices fewer, and colors still fewer than edifices.

647. Life consists, not of a series of illustrious actions, or elegant enjoyments; the greater part of our time passes in compliance with necessities, in the performance of daily duties, in the removal of small inconveniences, in the procurement of petty pleasures.

648. Though we seem grieved at the shortness of life in general, we are constantly wishing every period of it at an end. The minor longs to be of age, then to be a man of business, then to make up an estate, then to arrive at honors, then to retire.

649. The devout man does not only believe, but feels there is a Deity; he has actual sensations of him; his experience concurs with his reason; he sees him more in all his intercourse with him; and even in this life almost loses his faith in conviction.

650. Now the works of the flesh are manifest, which are these; adultery, fornication, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, emulations, wrath, strife, seditions, heresies, envyings, murders, drunkenness, revellings, and such like.

651. But the fruit of the Spirit is love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance.

652. The ill-natured man, though but of equal parts with the good-natured man, gives himself a large field to expatiate in; he exposes those failings in human nature over which the other would cast a veil, laughs at vices which the other either excuses or conceals, falls indifferently on friends or enemies, exposes the person who has obliged him, and, in short, sticks at nothing that may establish his character of a wit.

653. What can interrupt the content of the fair sex, upon whom one age has labored after another to confer honors, and accumulate immunities? Those to whom rudeness is infamy, and insult is cowardice? Whose eye commands the brave, and whose smile softens the severe? Whom the sailor travels to adorn, the soldier bleeds to defend, and the poet wears out life to celebrate; who claim tribute from

every art and science, and for whom, all who approach them endeavor to multiply delights, without requiring from them any return but willingness to be pleased.

654. Nature has laid out all her art in beautifying the face; she has touched it with vermilion; made it the seat of smiles and blushes; lighted it up and enlivened it with the brightness of the eyes; hung it on each side with curious organs of sense; given it airs and graces that cannot be described, and surrounded it with such a flowing shade of hair, as sets all its beauties in the most agreeable light.

655. Should the greater part of the people sit down and draw up a particular account of their time, what a shameful bill would it be! So much in eating, and drinking, and sleeping, beyond what nature requires; so much in revelling and wantonness; so much for the recovery of the last night's intemperance; so much in gaming, plays, and masquerades; so much in paying and receiving formal and impertinent visits; so much in idle and foolish prating, in censuring and reviling our neighbors; so much in dressing out our bodies and talking of fashions; and so much wasted and lost in doing nothing at all.

656. They, through faith, subdued kingdoms, wrought righteousness, obtained promises, stopped the mouth of lions, quenched the violence of fire, escaped the edge of the sword, out of weakness were made strong, waxed valiant in fight, turned to flight the armies of the aliens.

657. I conjure you by that which you profess, (howe'er you came to know it,) answer me. Though you untie the winds, and let them fight against the churches; though the yesty waves confound and swallow navigation up; though bladed corn be lodged, and trees blown down; though castles topple on their warders' heads; though palaces and pyramids do slope their heads to their foundations; though the treasure of nature's germins tumble altogether, even till destruction sicken, answer me to what I ask you.

*[Sometimes the falling inflection is used at each particular in the enumeration except the last, as in the following sentences.]*

658. To advise the ignorant, relieve the needy, comfort the afflicted, are duties that fall in our way almost every day in our lives.

659. The miser is more industrious than the saint. The

pains of gètting, the fear of lòsing, and the inability of enjòying his wealth, have been the mark of satire in all ages.

660. When ambition palls in òne way, interest anòther, inclination a thirð, and perhaps reason contrary to áll, a man is likely to pass his time but ill, who has so many different parties to please.

661. As the genius of Milton was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man. Every thing that is truly great and astonishing has a place in it. The whole system of the intellectual wòrld, the chaos and the creàtion, heaven, earth, and héll, enter into the constitution of his poem.

662. Labor, or exercise, ferments the hùmers, casts them into their proper chànnels, throws off redùndancies, and helps nature in those secret distribùtions, without which, the body cannot subsist in its vigor, nor the soul act with cheerfulness.

---

## LESSON XXXII.

### IRONY.

*Irony consists in such expressions as are intended to convey a meaning directly opposite to what the words imply. Thus, when we say of a boy who never gets his lesson, that he is an admirable scholar, this is called IRONY.*

*The word or words which are ironical, are generally to be emphasized, sometimes with the circumflex, and sometimes with the other accents. In the following sentences the ironical parts are printed in Italic letters, and the pupil will manage his voice in pronouncing the accented words, according to the principles explained in Lesson 22, page 69.*

663. *Théy will give enlightened freedom to our minds, who are themselves* the slaves of passion, avarice, and pride.

664. That *lúlled them* as the north wind does the sea.

665. "*This is well got up for a clòsing scene,*" said Fergus, smiling disdainfully upon the apparatus of terror.

666. *Your consul is mérciful:* for this all thànks. — He DARES not touch a HAIR of Catiline.

667. Surely in this age of invention, something may be

struck out to obviate the necessity (if such necessity exists) of so tasking — degrading the human intellect. *Why should not a sort of mute b  rrel organ be constructed*, on the plan of those that play sets of tunes and c  untry dances, to indite a catalogue of polite epistles, calculated for all the ceremonious observances of good breeding? O the unspeakable relief (could such a machine be invented) of having only to *gr  nd* an answer to one of one's dear five hundred friends.

668. Or suppose there were to be an *epistolary st  am-engine* — *Ay, that's the thing* — *Steam does   very thing now-a-days*. Dear Mr. Brunel, set about it, I beseech you, and achieve the *most gl  rious* of your undertakings. The block machine at Portsmouth would be n  thing to it. *Th  t* spares manual labor — *this* would relieve mental drudgery, and thousands yet unborn — — — But hold! I am not so sure that the f  male sex in general may quite enter into my views of the subject.

669. And it came to pass at noon that Elijah mocked them, and said, “Cry aloud, for he is a *God*: — either he is *t  lking*, or he is *purs  ing*, or he is in a *j  urney*, or peradventure he *sl  epeth* and must be *aw  ked*.

670. We have m  ch reason to believe the modest man would not   sk him for his debt, *where he pursues his life*.

671. O terrible war! in which this band of profligates are to march under Catiline. Draw out all your garrisons against this *f  rmidable* body!

672. But it is foolish in us to compare Drusus Africanus and ourselves with Cl  dus; all our other calamities were t  lerable; but no one can patiently bear the death of Cl  dus.

673. Do you think yourself as learned, or as smart a boy as *Charles*? Has he not learned the whole of the *first page* in his b  ok? And did he not learn *three lines* in two h  urs? Could you do as much as *th  t*?

---

## LESSON XXXIII.

### ANALOGY.

*The word Analogy means resemblance; and it is taken as the title of this lesson, to represent the principle stated in the preface of this book, founded on the faculty of imitation.*

*In connection with some colloquial sentence, another of less obvious import is given, requiring the same modulations and inflections of the voice. The sentences are printed side by side, and separated by a line. The pupil will read both sentences in the same manner, with the same modulation, tone, emphasis, and expression. The simple or colloquial sentence is called the model, and the more difficult one the analogical sentence.*

## MODELS.

674. Why did you drive your hoop so fast to-day?

675. Go tell your father how naughty you have been, and ask your mother to reprove you.

676. Thomas Smith, go away: take your things and run. Why do you bring such silly things here? Do you think I want them, you foolish boy? They are good for nothing; they are not worth having.

677. I would rather be a kitten, and cry *mew*, than one of those same prosing letter-mongers.

678. Do you pretend to sit as high in school as Anthony? Did you read as correctly, speak as loudly, or behave as well as he?\*

679. Are you the boy of whose good conduct I have heard so much?

680. Have you not misemployed your time, wasted

## ANALOGICAL SENTENCES.

674. Why looks your Grace so heavily to-day?

675. Go show your slaves how choleric you are, and bid your bondmen tremble.

676. Son of night, retire: call thy winds and fly. Why dost thou come to my presence with thy shadowy arms? Do I fear thy gloomy form, dismal spirit of Loda? Weak is thy shield of clouds: feeble is that meteor thy sword.

677. I'd rather be a dog, and bay the moon, than such a Roman.

678. Do you pretend to sit as high on Olympus as Hercules? Did you kill the Nemæan lion, the Erymanthian boar, the Lernéan serpent, or Stymphalian birds?

679. Art thou the Thracian robber, of whose exploits I have heard so much?

680. Hast thou not set at defiance my authority, violated

---

\* Some of the sentences in this lesson may be found in previous parts of the book. See page 33, No. 123, &c.

your talents, and passed your life in idleness and vice?

681. Who is that standing up in his place, with his hat on, and his books under his arm?

682. Did he recite his lesson correctly, read audibly, and appear to understand what he read?

683. Is that a map which you have before you, with the leaves blotted with ink?

684. Henry was careless, thoughtless, heedless, and inattentive.

685. Oh, how can you destroy those beautiful things which your father procured for you!—that beautiful top,—those polished marbles,—that excellent ball,—and that beautifully painted kite,—oh, how can you destroy them, and expect that he will buy you new ones? \*

the public peace, and passed thy life in injuring the persons and properties of thy fellow subjects?

681. Whom are they ushering from the world with all this pageantry and long parade of death?

682. Was his wealth stored fraudfully, the spoil of orphans wronged, and widows who have none to plead their rights?

683. Is this a dagger which I see before me, the handle towards my hand?

683. Will you say that your time is your own, and that you have a right to employ it in the manner you please?

684. This is partial, unjust, uncharitable, iniquitous.

685. Oh, how canst thou renounce the boundless store of charms that Nature to her votary yields!—the warbling woodland, the resounding shore, the pomp of groves, the garniture of fields; all that the genial ray of morning gilds, and all that echoes to the song of even, all that the mountain's sheltering bosom shields, and all the dread magnificence of heaven,—oh, how canst thou renounce, and hope to be forgiven?

---

\* The principle involved in this lesson will be found by the teacher a useful auxiliary in *leading* the pupil to the correct enunciation of difficult sentences. It is deemed unnecessary to extend the lesson by numerous *models*, or examples of analogy. The teacher will find it easy to form models for the pupil in his exercises in reading; and if the experience of the author may be adduced in

## LESSON XXXIV.

## THE SLUR.\*

*The Slur is the name given to such a management of the voice as is opposed to emphasis. When a word or part of a sentence is emphasized, it is to be pronounced with a louder and more forcible effort of the voice, and it is frequently to be prolonged. But when a sentence or part of a sentence is SLURRED, it is to be read like a parenthesis,† in an altered tone of voice, more rapidly, and not so forcibly, and with all the words pronounced nearly alike.‡*

*The parts which are to be SLURRED in this lesson are printed in Italic letters, and the words on which emphatic force is to be bestowed are printed in capitals, as in Lesson 24, page 75.*

---

proof of the utility and efficacy of the principle, he has little doubt that it will be acknowledged as a valuable aid in teaching the art of reading.

\* The following remarks upon the slur were communicated to the author by a distinguished teacher.

"In order to communicate clearly and forcibly the whole signification of a passage, it must be subjected to a rigid analysis. It will then be found, that often one paramount idea pervades the sentence, although it may be associated with incidental statements, and qualified in every possible manner. It is the province of the reader, by appropriate inflections and modulations of the voice, to communicate to the listener every shade of meaning, be it more or less delicate. The primary idea, then, will require a forcible utterance, while the other portions will be thrown into the shade. For want of a better name, we may designate as '*The Slur*' that particular element in elocution, by which those parts of a sentence of less comparative importance, are rendered less impressive to the ear.

"It will be understood, that the use of stress, alone, can by no means make a reader; indeed, it is certain that the best elocutionists are they who most adroitly blend emphasis and slur. The presence of the slur generally implies the existence of emphasis; and the former is often used to set an emphatic word or phrase in stronger relief.

"A slurred passage must generally be read in a lower and less forcible tone of voice, and more rapidly than the context; and this element (namely, the slur) must be employed in cases of *parenthesis, contrast, repetition, or explanation*, where the sentence is of small comparative importance; and often where *qualification of time, place, or manner* is made."

† See page 48, Lesson 16.

‡ On the management of the slur, much of the beauty and propriety of enunciation depends; especially in all sentences in which parentheses abound. How much soever a sentence may be cumbered with explanatory details, or interrupted and obscured by parentheses and unimportant adjuncts, the reader, by a proper management of the slur, can always bring forward the most important particulars into a strong light, and throw the rest into shade; thereby entirely changing the character of the sentence, and making it appear lucid, strong, and expressive.

686. Stay, you imperfect speakers, tell me more: By Sinel's death, I know I am thane of Glamis; but how of Cawdor? The thane of Cawdor lives, *a prosperous gentleman*; and to be King stands not within the prospect of belief, no more than to be Cawdor. Say from **WHENCE** you owe this strange intelligence;—or **WHY** upon this blasted heath you stop our way with such prophetic greeting.

687. But let me ask by **WHAT RIGHT** do you involve yourself in this multiplicity of cares? **WHY** do you weave around you this web of occupation, and then complain that you cannot break it?

688. And when the prodigal son came to himself, he said, "How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and **GO** to my father; and will say unto him, 'Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son:—make me as one of thy hired servants.'" And he arose, and was coming to his father;—but while he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son **SAID** unto him, "*Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son.*"\*

689. When therefore the Lord knew how the Pharisees had heard that Jesus made and baptized more disciples than John, *though Jesus himself baptized not, but his disciples*, he left Judea, and departed again into Galilee.

690. Search the Scriptures, *for in them ye think ye have eternal life*, and they are they which testify of me.

691. **STRANGER**, if thou hast learnt a truth which needs experience more than reason, *that the world is full of guilt and misery*, and hast known enough of all its sorrows, crimes, and cares, to tire thee of it,—**ENTER THIS WILD WOOD**, and view the haunts of nature.

692. The calm shade shall bring a **KINDRED** calm, and the sweet breeze, *that makes the green leaves dance*, shall waft a balm to thy sick heart.

693. The massy rocks themselves, the old and ponderous trunks of prostrate trees, *that lead from knoll to knoll, a causey rude, or bridge, the sunken brook*, and their dark roots

---

\* This passage has been previously related; and all similar repetitions are to be slurred, unless there is particular reason for emphasizing them.

*with all their earth upon them;* TWISTING HIGH, breathe FIXED TRANQUILLITY.

694. The RIVULET sends forth glad sounds, *and tripping o'er its bed of pebbly sands, or leaping down the rocks,* seems with continuous laughter to REJOICE in its own being.\*

695. Therefore said they unto him, "How were thine eyes OPENED?" He answered and said, "A man that is called JESUS made clay, and anointed mine eyes, and said unto me, 'GO TO THE POOL OF SILOAM AND WASH:' and I went and washed, and I received sight." \* \* \* \* \* Then again the PHARISEES asked him how he had received his sight. He said unto THEM, "*He put clay upon mine eyes, and I washed, and do see.*"

696. And oft he traced the uplands, TO SURVEY, *when o'er the sky advanced the kindling dawn,* the CRIMSON CLOUD, BLUE MAIN, and MOUNTAIN GRAY, and LAKE *dim gleaming on the smoky lawn;* — far to the west, the long, long VALE withdrawn, *where twilight loves to linger for a while;* and now he faintly kens the bounding FAWN, and VILLAGER *abroad at early toil.* But lo! the SUN appears! and HEAVEN, EARTH, OCEAN, SMILE.

697. O God! BE THOU A GOD, and spare while yet 'tis time! RENEW NOT Adam's fall: — Mankind were then but TWAIN; but they are NUMEROUS now as are the WAVES, and the TREMENDOUS RAIN, whose drops shall be less thick than would their GRAVES, *were graves permitted to the sons of Cain.*

698. Mountains interposed, make ENEMIES OF NATIONS, *who had else, like kindred drops, been mingled into one.*

699. No! DEAR AS FREEDOM is, *and in my heart's just estimation prized above all price,* I would much rather be MYSELF the SLAVE, and WEAR the BONDS, than fasten them ON HIM.

700. A GREAT CITY — *situated amidst all that nature could create of beauty and profusion, or art collect of science and magnificence, — the GROWTH of many AGES — the scene of splendor, festivity, and happiness — in one moment withered as by a spell — its palaces, its streets, its temples, its gardens glowing with eternal spring, and its inhabitants in the full enjoyment of life's blessings, obliterated from their very place in creation, not by war, nor famine, or disease, nor any of the natural causes of destruction to which earth had been accus-*

---

\* See note on page 145, No. 780.

*tomed—but IN A SINGLE NIGHT, as if by magic, and amid the conflagration, as it were, of nature itself, presented a subject on which the wildest imagination might grow weary, without even equalling the grand and terrible reality.*

701. And THOU, O silent form, alone and bare, *whom, as I lift again my head, bowed low in silent adoration, I again behold, and to thy summit upward from thy base sweep slowly, with dim eyes suffused with tears,* AWAKE, THOU MOUNTAIN FORM.

702. YE STARS! *which are the poetry of heaven, if in your bright leaves we would read the fate of men and empires,—’tis to be forgiven, that, in our aspirations to be great, our destinies o’erleap their mortal state, and claim a kindred with you; for ye are a BEAUTY and a MYSTERY, and create in us such love and reverence from afar, that FORTUNE, FAME, POWER, LIFE, have named themselves a STAR.*

703. A few hours more, and she will move in stately grandeur on, *cleaving her path majestic through the flood, as if she were a GODDESS of the DEEP.*

704. Falsely luxurious, will not MAN awake, and *springing from the bed of sloth, enjoy the cool, the fragrant, and the silent hour, to meditation due and sacred song?*

705. For is there aught in sleep can charm THE WISE? *To lie in dead oblivion, losing half the fleeting moments of too short a life;—total extinction of the enlightened soul! Or else to feverish vanity alive, wildered and tossing through distempered dreams!*

706. But yonder comes the powerful KING OF DAY, rejoicing in the east. *The lessening cloud, the kindling azure, and the mountain’s brow illumed with fluid gold, his near approach betoken glad.* LO, NOW, APPARENT ALL, *askant the dew-bright earth and colored air, he looks in boundless MAJESTY abroad, and sheds the shining day, that burnished plays on rocks, and hills, and towers, and wandering streams,* HIGH GLEAMING FROM AFAR.

707. PRIME CHEERER, LIGHT! of all material beings FIRST AND BEST; EFFLUX DIVINE, NATURE’S RESPLENDENT ROBE! *without whose vesting beauty all were wrapt in unessential gloom; and THOU, O SUN! SOUL of surrounding WORLDS! in whom, best seen, shines out thy Maker—may I sing of THEE?*

708. ’Tis by thy secret, strong, attractive force, *as with a chain indissoluble bound, thy system rolls entire; from the*

far bourn of utmost Saturn, *wheeling wide his round of thirty years*, to Mercury, *whose disk can scarce be caught by philosophic eye*, LOST in the near effulgence of thy blaze.

709. And thus, *in silent waiting*, stood the piles of stone and piles of wood; TILL DEATH, *who, in his vast affairs, ne'er puts things off — as men in theirs — and thus, if I the truth must tell, does his work FINALLY and WELL*, WINKED at our hero as he passed, “Your house is FINISHED, sir, at last; a NARROWER house — a house of CLAY — your palace for another day.”

710. The smoothness of flattery cannot now avail — cannot SAVE us *in this rugged and awful crisis*.

711. What PROFIT hath a man of all his labor, *which he taketh under the sun?*

712. IS *there any thing whercof it may be said, “See, this is new?”* The thing which HAS been, it is that which shall be, and that which IS done, is that which SHALL be done, and there is NO NEW thing *under the sun*.

713. THOU, *glorious mirror, where the Almighty's form glasses itself in tempests*, in ALL time, *calm or convulsed, in breeze, or gale, or storm, icing the pole, or in the torrid clime dark heaving*, BOUNDLESS, ENDLESS, and SUBLIME — the image of Eternity — the throne of the Invisible; *even from out thy slime, the monsters of the deep are made*; each zone obeys thee — thou goest forth, DREAD, FATHOMLESS, ALONE.

714. CENTER of LIGHT AND ENERGY! thy way is through the unknown void; thou hast thy throne, *morning and evening, and at noon of day*, far in the blue, untended and alone: Ere the first wakened airs of earth had blown, on didst thou march, triumphant in thy light. Then didst thou send thy glance, *which still hath flown wide through the never-ending worlds of night*; and yet thy full orb burns with flash unquenched and bright.

715. In thee, FIRST LIGHT, the bounding ocean smiles, when the quick winds uprear it in a swell, *that rolls in glittering green around the isles, where ever-springing fruits and blossoms dwell*.

716. THINE are the MOUNTAINS, — *where they purely lift snows that have never wasted, in a sky which hath no stain; below the storm may drift its darkness, and the thunder-gust roar by*; — ALOFT, in thy eternal smile, they lie, DAZZLING, but COLD; — thy farewell glance

looks there, and when below thy hues of beauty die, *girt round them as a rosy belt*, they bear into the high, dark vault, a brow that still is fair.

717. May THE LIKE SERENITY, *in such dreadful circumstances*, and a DEATH EQUALLY GLORIOUS, be the lot of ALL whom TYRANNY, *of whatever denomination or description*, SHALL, *in any age, or in any country*, CALL to expiate their virtues on the scaffold.

718. Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, in a MOMENT, in the TWINKLING of an EYE, AT the LAST TRUMP; *for the trumpet shall sound, and the dead be raised incorruptible, and we shall be changed.* For this CORRUPTIBLE must put on INCORRUPTION, and this MORTAL must put on IMMORTALITY. *So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, DEATH IS SWALLOWED UP IN VICTORY.*

719. O WINTER! RULER OF THE INVERTED YEAR! *thy scattered hair with sleet-like ashes filled, thy breath congealed upon thy lips, thy cheeks fringed with a beard made white with other snows than those of age, thy forehead wrapped in clouds, a leafless branch thy scepter, and thy throne a sliding car, indebted to no wheels, but urged by storms along its slippery way, I LOVE THEE, all UNLOVELY as thou seem'st, and DREADED as thou ART.*

720. Lo! the UNLETTERED HIND, *who never knew to raise his mind excursive to the heights of abstract contemplation*, as he sits on the green hillock by the hedge-row side, *what time the insect swarms are murmuring*, and marks, in silent thought, the broken clouds, *that fringe with loveliest hues the evening sky*, FEELS in his soul the hand of nature rouse the thrill of GRATITUDE to him who FORMED the goodly prospect; he beholds the GOD THRONED in the WEST; and his reposing ear hears sounds angelic *in the fitful breeze, that floats through neighboring copse or fairy brake, or lingers, playful, on the haunted stream.*

721. They shall hear of my VENGEANCE, that would SCORN to LISTEN to the story of my WRONGS. The MISERABLE HIGHLAND DROVER, *bankrupt, barefooted, stripped of all, dishonored, and hunted down, because the avarice of others grasped at more than that poor all-could pay*, shall BURST on them in an AWFUL CHANGE.

## LESSON XXXV.

## MEASURE OF SPEECH.\*

In Lesson 10th, page 16th, the pupil was informed that a pause is sometimes made in reading, where there is no pause in the book. The pause to which allusion is there made, is rendered necessary to allow the reader to take breath. This lesson is designed to explain to the pupil another sort of pause, or rather interruption of the voice, caused by the peculiar operation of the organs of speech.

Dr. Rush, in his work "On the Human Voice," has remarked, with regard to the manner in which children learn to read, that "the close attention which their ignorance requires, and their slowness of utterance, lead them to lay an equal stress upon every syllable, or at least upon every word. This habit continues a long time after the eye has acquired a facility in following up discourse, and in some cases infects pronunciation throughout subsequent life."

The object of this lesson, which is entitled "*Measure of Speech*," is twofold: 1st. To teach the pupil so to manage his voice, in conformity with the natural operation of the organs of speech, as to break up the monotonous, or "*equal*" manner of reading above mentioned, and to introduce such an agreeable variety, as will cause peculiar melody of utterance; and, 2dly. To enable him to read in such a manner that he will not be "*out of breath*," and consequently to exercise his voice without fatigue.

*A MEASURE OF SPEECH consists of an accented and an unaccented portion of sound, produced by one effort of the voice.*

In pronouncing an accented syllable, the voice makes an effort, which must be repeated, if the next syllable is also an accented syllable. But if the next syllable or syllables be unaccented, the voice can pronounce them all with a single effort. Thus the words *spirit*, *spirit*, *spiritual*, or *spiritually*, may each be pronounced with a single effort or pulsation of the voice.

---

\* The teacher who would thoroughly understand the subject treated in this lesson, and who aims at excellence in the art of reading, is referred to the very valuable and scientific work of Dr. Rush, of Philadelphia, entitled the "Philosophy of the Human Voice," or to Dr. Barber's Grammar of Elocution, a work founded on the principles advanced by Dr. Rush. Dr. Barber, whose opinion on the subject has great weight, says, "In Dr. Rush's work, the reader may repair to a fountain at once deep and full." In another place, Dr. Barber assures "every public speaker, and every philosophical actor, that he will fail in his duty to himself, if he neglects a diligent perusal of Dr. Rush's Philosophy of the Voice." The same may also be said in relation to Dr. Barber's own work. From the works of both these gentlemen, the author has derived assistance in the preparation of these Exercises.

It may here be remarked, that it is not material whether the syllables belong to the same word. The voice may utter, with a single effort, several syllables, even when they constitute different words. Thus each of the following lines may be pronounced by a single effort or pulsation of the voice : —

Came to the —  
 When he was in —  
 'Twas at the —  
 Does to the —  
 Oft did the —  
 Utterable, &c.

But when two accented syllables follow one another, there must be a distinct effort or pulsation of the voice to pronounce each. Thus the words *fate*, *hate*, both being accented, require a distinct effort or pulsation of the voice for the pronunciation of each ; and a pause must be made between each, long enough to pronounce an unaccented syllable. It will thus be seen, that the two syllables *fatal*, or *hating*, can be pronounced by the same effort that is required to pronounce the syllables *fate* and *hate*. And here it may be remarked that, while an accented syllable requires a distinct effort or pulsation of the voice in pronouncing it, an unaccented syllable is uttered without such effort. This distinction of the voice, in pronouncing accented and unaccented syllables, is called by Dr. Barber, in his *Grammar of Elocution*, the *pulsative* and the *remiss* action of the voice.

*An accented syllable, therefore, is uttered by the pulsative\* action of the voice.*

*An unaccented syllable is uttered by the remiss\* action of the voice.*

*A perfect measure of speech consists of one syllable, or any number of syllables, (not exceeding five,) uttered during one pulsation and remission of the voice.*

It may here be remarked, that a single syllable *may* constitute a measure ; for if it be extended in sound, the first part of that sound may be accented or heavy, and the latter unaccented or light. But a short syllable will not constitute a measure.

More than one syllable cannot be uttered during the pulsative effort of the voice ; while one, two, three, and even four, can be uttered during the remiss action ; as in the word *spiritually*, in which the first syllable, *spir*, is pronounced by the pulsative, and the syllables *itually* by the remiss action of the voice.

---

\* As a proper understanding of these terms is deemed essential to a clear comprehension of the principle on which this lesson is founded, the teacher who wishes a fuller development of the subject, is referred to Dr. Barber's *Grammar of Elocution* — or to Dr. Rush's work, already mentioned, on the *Philosophy of the Human Voice*, Section 49th, entitled "the Rhythmus of Speech."

*An imperfect measure of speech consists of a single syllable on which the acute accent is placed, — or of a syllable or syllables which are unaccented.*

In the following examples for reading, the lines are divided into several parts, which are separated by a mark like this | called a bar, and the parts divided by the bars are all PERFECT OR IMPERFECT MEASURES OF SPEECH.

The accented syllables, or those which require the pulsative effort of the voice, are noted by a star \* under them, and the unaccented syllables, or those which require the remiss action of the voice, have hyphens - under them.

The time occupied in reading each portion between the bars must be equal, whether the bar includes a perfect or imperfect measure of speech. A bar may contain an imperfect measure; the accented or the unaccented portions of the measure being omitted. In that case, a mark like this √ is inserted, to indicate a rest or stop long enough to pronounce the portion which is omitted.\*

[In reading the following passages, the pupil will recollect that all the syllables which have a star under them are accented — that all which have the hyphen under them are unaccented — and that all the marks like this √ indicate that a pause is to be made long enough to pronounce an unaccented syllable.]

722.

√	In the	second	century	√	of the	Christian	
*	- -	* -	* - -	*	- -	* -	
era	√	the	empire of	Rome	√	compre-	hended the
* -	* -	* - -	* -	* -	* - -	* -	-
fairest	part of the	earth	√	and the	most	√	civil-
* -	* - -	* -	* -	* -	* -	* -	-
ized	portion of man-	kind.					
- *	* - - -	* -					

\* Dr. Rush, in the very valuable work already mentioned, has the following remarks in relation to the method of marking and dividing sentences here introduced: —

“This notation will not, indeed, inform us what syllables are to be emphatic, nor where the pauses are to be placed; but it will enable a master, who knows how to order all these things in speech, to furnish that which most men require for every thing they do — a copy. If a boy is taught by this method, he acquires the habit of attention to the subjects of accentuation and pause, which may be readily applied in ordinary discourse.”

## 723.

'T was at the | royal | feast | for | Persia | won. |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |

## HOHENLINDEN.\*

## 724.

On | Linden | when the | sun was | low |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 All | bloodless | lay the un- | trodden | snow |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 And | dark as | winter | was the | flow |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 Of | Iser | rolling | rapidly. | | |  
 \* - - | \* - - | \* - - | \* - - | | |

## 725.

But | Linden | saw an- | other | sight |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 When the | drum- | beat | at | dead of | night |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 Com- | manding | fires of | death | to | light |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 The | darkness | of her | scenery. | | |  
 \* - - | \* - - | \* - - | \* - - | | |

## 726.

By | torch and | trumpet | fast ar- | rayed |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |  
 Each | horseman | drew his | battle | blade |  
 \* - - | \* - - | \* - - | \* - - | \* - - | \* - - |

\* Although there are many poetical extracts in the preceding parts of this book, this is the first extract in which the lines are distinguished. All the preceding extracts have been presented in sentences like prose, to prevent that "sing-song" manner of reading into which children are apt to fall. It is thought that the introductory remarks in this lesson are adapted to prepare the pupil to read verse, without the danger of "favoring the poetry," as this sing-song is sometimes called. The usual punctuation is omitted, in this lesson, as the system of notation adopted fully supplies its place.

√ And | furious | √ every | charger | neighed |  
 \* - | \* - - | \* - - | \* - | \* - |  
 √ To | join the | dreadful | revelry. | √ | √ |  
 \* - | \* - | \* - | \* - - | | |

## 727.

Then | shook the | hills | √ with | thunder | riven |  
 \* - | \* - - | \* - | \* - | \* - | \* - |  
 Then | rushed the | steeds | √ to | battle | driven |  
 \* - | \* - - | \* - | \* - | \* - | \* - |  
 √ And | louder than the | bolts of | heaven | √ |  
 \* - - | \* - - - | \* - | \* - | \* - |  
 Far | flashed | √ the | red | √ ar- | tillery. | √ | √ |  
 \* - | \* - | \* - | \* - | \* - | \* - - | | |

## 728.

√ And | redder | yet | √ those | fires shall | glow |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 √ On | Linden's | hills of | blood-stained | snow | √ |  
 \* - | \* - | \* - | \* - - | \* - | \* - |  
 √ And | darker | yet | √ shall | be the | flow |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 √ Of | Iser | rolling | rapidly. | √ | √ |  
 \* - | \* - | \* - | \* - - | | |

## 729.

√ 'Tis | morn | √ | √ but | scarce | yon | lurid | sun |  
 \* - | \* - | | \* - | \* - | \* - | \* - | \* - |  
 √ Can | pierce the | war clouds | rolling | dun | √ |  
 \* - | \* - - | \* - - | \* - | \* - | \* - |  
 √ Where | furious | Frank | √ and | fiery | Hun |  
 \* - | \* - - | \* - | \* - | \* - | \* - |  
 √ | Shout in their | sulphurous | canopy. | √ | √ |  
 \* | \* - - - | \* - - | \* - - | | |  
 √ The | combat | deepens | √ | √ | On | √ ye | brave |  
 \* - | \* - | \* - | \* - | \* - | \* - | \* - | \* - |  
 √ Who | rush to | glory | √ | √ or the | grave | √ | √ |  
 \* - | \* - | \* - | \* - | \* - - | \* - | \* - | \* - |

Wave | ♪ | Munich | ♪ | all thy | banners | wave | ♪ |  
 \* - | \* - | \* - | \* - | \* - | \* - | ♪ |  
 ♪ And | charge | ♪ with | all | ♪ thy | chivalry. | ♪ | ♪ |  
 \* - | \* - | \* - | \* - | \* - | \* - | ♪ | ♪ |

## 730.

Few | ♪ | few shall | part | where | many | meet | ♪ | ♪ |  
 \* - | \* - | \* - | \* - | \* - | \* - | \* - | ♪ | ♪ |  
 ♪ The | snow | ♪ shall be their | winding | sheet | ♪ |  
 \* - | \* - | \* - | \* - | \* - | \* - | ♪ |  
 ♪ And | every | turf | ♪ be- | neath their | feet |  
 \* - | \* - | \* - | \* - | \* - | \* - | ♪ |  
 ♪ Shall | be a | soldier's | sepulchre. | ♪ | ♪ |  
 \* - | \* - | \* - | \* - | ♪ | ♪ |

## CATHARINA.

## 731.

♪ She | came ♪ | ♪ she is | gone ♪ | ♪ we have | met ♪ |  
 \* - | \* - | \* - | \* - | \* - | \* - | \* - |  
 ♪ And | meet perhaps | never a- | gain |  
 \* - | \* - | \* - | \* - |  
 ♪ The | sun of | that ♪ | moment | ♪ is | set ♪ |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 ♪ And | seems to have | risen in | vain. ♪ |  
 \* - | \* - | \* - | \* - |

## 732.

♪ | Catha- | rina | ♪ has | fled like a | dream |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 So | vanishes | pleasure | ♪ a- | las ♪ | ♪ |  
 \* - | \* - | \* - | \* - | \* - | ♪ |  
 But has | left ♪ | ♪ a re- | gret ♪ | ♪ and es- | teem |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 ♪ That | will not so | suddenly | pass. ♪ |  
 \* - | \* - | \* - | \* - |

## 733.

˘ In | yonder ˘ grave | ˘ a | Druid | lies ˘ |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 ˘ Where | slowly | winds the | stealing | wave ˘ | ˘ ˘ |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 ˘ The | year's | best | sweets shall | duteous | rise ˘ |  
 \* - | \* - | \* - | \* - | \* - | \* - |  
 ˘ To | deck | ˘ its | Poet's | sylvan | grave. |  
 \* - | \* - | \* - | \* - | \* - | \* - |

[The pupil will observe that prose as well as poetry is made up of similar measures of speech. The only difference *in sound*, between poetry and prose, is, that poetry or verse consists of a regular succession of similar measures, which produce a harmonious impression on the ear; while in prose, the different kinds of measure occur promiscuously, without any regular succession. The following example affords an instance of prose divided off into measures.]

## 734.

And I be- | held | ˘ and I | heard the | voice of | ma-  
 \* - - | \* - | \* - - | \* - | \* - | \* - |  
 ny | angels | round a- | bout the | throne | ˘ and the |  
 - | \* - | \* - | \* - | \* - | \* - - |  
 beasts | ˘ and the | elders | ˘ ˘ | ˘ and the | number of  
 \* - | \* - - | \* - | ˘ ˘ | \* - - | \* - - |  
 them | ˘ was | ten ˘ | thousand | times | ten ˘ | thou-  
 - | \* - | \* - | \* - | \* - | \* - |  
 sand | ˘ and | thousands of | thousands | ˘ ˘ | Saying  
 - | \* - | \* - - | \* - | \* - | \* - |  
 with a | loud | voice | ˘ ˘ | Worthy is the | Lamb that  
 - - | \* - | \* - | \* - - | \* - - | \* - |  
 was | slain ˘ | ˘ to re- | ceive | power | ˘ and | riches |  
 - | \* - | \* - - | \* - | \* - | \* - | \* - |  
 ˘ and | wisdom | ˘ and | strength | ˘ and | honor | ˘  
 \* - | - - | \* - | - - | \* - | \* - | \* - |  
 and | glory | ˘ and | blessing. |  
 - | \* - | \* - | \* - |

[In the following extracts, the marks of the accented and unaccented syllables are omitted, but the bars and rests are retained. The usual punctuation is also restored.]

735.

## PART OF THE NINTH CHAPTER OF ST. JOHN.

And as | Jesus | passed | by, ♪ | ♪ he | saw a | man which  
was | blind from his | birth. | ♪ ♪ | ♪ ♪ And his dis- | ci-  
ples | asked him, | saying, | Master, | who did | sin, ♪ |  
♪ this | man | ♪ or his | parents, | that he was | born ♪ |  
blind? | ♪ ♪ | ♪ ♪ Jesus | answered, | Neither hath this |  
man | sinned | nor his | parents: | ♪ ♪ | but that the |  
works of | God | ♪ should be | made ♪ | manifest in | him.  
♪ ♪ | ♪ ♪ I must | work the | works of | him that | sent  
me, | while it is | day; | ♪ ♪ | ♪ the | night | cometh |  
♪ when | no ♪ | man | can ♪ | work. ♪ | ♪ ♪ | ♪ ♪ ♪ As |  
long | ♪ as | I am in the | world, ♪ | I | am the | light |  
♪ of the | world. | ♪ ♪ | ♪ ♪ When he had | thus ♪ |  
spoken, | ♪ he | spat on the | ground, ♪ | ♪ and | made |  
clay | ♪ of the | spittle, | and he a- | nointed the | eyes ♪ |  
♪ of the | blind | man | ♪ with the | clay, ♪ | ♪ and | said  
unto him, | Go, ♪ | wash in the | pool of | Siloam, | ♪ ♪ |  
(which is, by in- | terpre- | tation, | Sent.) | ♪ ♪ | ♪ ♪ |  
♪ He | went his | way, | therefore, | ♪ and | washed, |  
♪ and | came | seeing. | ♪ ♪ | ♪ ♪ |

♪ The | neighbors | therefore, | ♪ and | they which be- |  
fore had | seen him, | that he was | blind, | ♪ ♪ | said, ♪ |  
Is not | this ♪ | he that | sat and | begged? | ♪ ♪ | ♪ ♪ |  
Some | said, ♪ | This | is he; | ♪ ♪ | others | said, ♪ | He  
is | like him: | ♪ ♪ | ♪ but | he | said, | ♪ I | am | he. | ♪ ♪ |  
♪ ♪ | Therefore | said they unto him, | ♪ ♪ | How | were  
thine | eyes | opened? | ♪ ♪ | ♪ ♪ | ♪ He | answered and |  
said, | ♪ A | man | ♪ that is | called | Jesus, | made | clay, |  
♪ and a- | nointed mine | eyes, | ♪ and | said unto me, |  
Go to the | pool of | Siloam, | ♪ and | wash: ♪ | ♪ ♪ |  
♪ and I | went and | washed, | ♪ and I re- | ceived | sight. |

Then | said they unto him, | Where | is  
he? | He | said, | I know not. |

They | brought to the | Pharisees | him that a- | fore  
time | was | blind. | And it was the | Sabbath |  
day | when | Jesus | made the | clay, | and | opened  
his | eyes. | Then a- | gain the | Pharisees | also |  
asked him | how he had re- | ceived his | sight. |  
He | said unto | them,\* | He | put | clay | upon  
mine | eyes, | and I | washed | and do | see. |  
Therefore said | some of the | Pharisees, | This | man  
is | not of | God, | be- | cause | he | keepeth not the |  
Sabbath | day. | Others | said, | How can a | man  
that is a | sinner, | do such | miracles? | And there  
was | a di- | vision a- | mong them. | They  
say | unto the | blind | man a- | gain, | What |  
sayest | thou of him? | that he hath | opened thine | eyes? |  
He said, | He is a | prophet. |

736.

## PSALM CXXXIX.

O | Lord, | thou hast | searched me, | and | known  
me. | Thou | knowest my | down | sitting |  
and mine | up | rising; | thou | under- | standest  
my | thoughts | a- | far | off. | Thou |  
compassest my | path, | and my | lying | down, | and  
art ac- | quainted with | all my | ways. | For there is |  
not a | word in my | tongue, | but | lo, | O | Lord, |  
thou | knowest it | alto- | gether. | Thou hast  
be- | set me | be- | hind and be- | fore, | and | laid  
thine | hand up- | on me. | Such | knowledge  
is | too | wonderful for | me: | it is | high, | I |  
cannot at- | tain unto it. | Whither shall I |  
go | from thy | spirit? | or | whither shall I |  
flee from thy | presence? | If I as- | cend |

\* See Number 695, page 115.

up into | heaven, | 77 | thou art | there: | 77 | if I |  
 make my | bed in | hell, | 77 | be- | hold, 77 | thou art | there. |  
 77 | 77 | If I | take the | wings of the | morning | 77 | and |  
 dwell in the | uttermost | parts of the | sea: | 77 | Even |  
 there | 77 | shall thy | hand 77 | lead me, | 77 | and thy |  
 right 77 | hand shall | hold me. | 77 | 77 | If I | say, | Surely  
 the | darkness shall | cover me: | 77 | even the | night 77 |  
 77 | shall be | light a- | bout me: | 77 | Yea, | 77 | the dark-  
 ness | hideth not from | thee; | 77 | but the | night | shineth  
 as the | day: | 77 | 77 | the | darkness | and the | light 77 |  
 77 | are | both a- | like | 77 | to | thee. | 77 | 77 |

## 737.

MARCO BOZZARIS.

[He fell in an attack upon the Turkish camp at Lapsi, the site of  
 ancient Platæa, August 20, 1823, and expired in the moment of  
 victory.]

77 | At | midnight, | 77 | in his | guarded | tent, 77 |  
 77 | The | Turk | 77 | was | dreaming | 77 | of the | hour, |  
 77 | When | Greece, | 77 | her | knee in | suppliance | bent, 77 |  
 77 | Should | tremble | 77 | at his | power; |  
 77 | 77 | In | dreams, | 77 | through | camp and | court, 77 |  
 77 | he | bore 77 |  
 77 | The | trophies | 77 | of a | conqueror. |  
 In | dreams, | 77 | his | song of | triumph | heard; | 77 |  
 77 |  
 Then 77 | wore his | monarch's | signet | ring, — | 77 |  
 Then 77 | press'd that | monarch's | throne, — | 77 | 77 | a  
 | King; 77 | 77 |  
 77 | As | wild his | thoughts, 77 | 77 | and | gay of | wing, | |  
 77 | As | Eden's | garden | bird. 77 | 77 | 77 |

## 738.

77 | At | midnight, | 77 | in the | forest | shades, | 77 |  
 77 | Boz- | zaris | ranged his | Suliote | band, | 77 |  
 True | 77 | as the | steel | 77 | of their | tried | blades, |  
 Heroes | 77 | in | heart and | hand; | 77 | 77 |

There had the | Persian's | thousands | stood, 7 |  
 There | 7 had the | glad 7 | earth 7 | drunk their | blood 7 |  
     7 | On | old Pla- | tæa's | day: |  
 7 And | now, 7 | 7 there | breathed that | haunted | air 7 |  
 The | sons | 7 of | sires who | conquered | there, 7 |  
 7 With | arm to | strike 7 | 7 and | soul to | dare, |  
     7 As | quick, 7 | 7 7 | 7 as | far as | they. 7 | 7 7 | 7 7 |

## 739.

7 An | hour pass'd | on — 7 | 7 7 | 7 the | Turk a- | woke:  
     | 7 7 |  
 That 7 | bright 7 | dream | 7 was his | last; 7 | 7 7 |  
 7 He | woke — 7 | 7 to | hear his | sentry's | shriek, |  
 7 “To | arms! | 7 they | come! | 7 the | Greek, 7 | 7 the  
     | Greek.” 7 |  
 7 He | woke — to | die | 7 midst | flame and | smoke, 7 |  
 7 And | shout, and | groan, and | saber stroke, 7 |  
 7 7 | 7 And | death-shots | falling | thick and | fast 7 |  
 7 As | lightnings | 7 from the | mountain | cloud; 7 | 7 7 |  
 7 And | heard, 7 | 7 with | voice as | thunder | loud, 7 |  
     7 Boz- | zaris | cheer his | band; |  
 7 7 | “Strike — 7 | 7 till the | last | armed | foe ex- | pires,  
     7 | 7 7 |  
 Strike | 7 7 | 7 for your | altars | 7 and your | fires, 7 |  
     7 7 |  
 Strike | 7 for the | green | graves of your | sires, | 7 7 |  
     God — 7 | 7 and your | native | land!” 7 | 7 7 | 7 7 |

## 740.

They | fought, 7 | 7 like | brave | men, 7 | long and | well,  
     7 | 7 7 |  
     7 They | piled that | ground | 7 with | Moslem | slain, 7 |  
 7 They | conquered — | 7 7 | but Boz- | zaris | fell, 7 |  
 7 7 | Bleeding at | every | vein. 7 | 7 7 | 7 7 | 7 7 |  
 7 His | few sur- | viving | comrades | 7 7 | saw 7 |  
 7 His | smile, | 7 when | rang their | proud 7 | hurrah, |

And the | red √ | field √ | was | won; √ | √√ |  
 Then | saw in | death √ | √ his | eyelids | close √ |  
 Calmly, | as to a | night's re- | pose, √ |  
 √ Like | flowers at | set of | sun. √ | √√ | √√ |

## 741.

Come to the | bridal | chamber, | Death! √ |  
 Come to the | mother, | √ when she | feels, √ |  
 √ For the | first √ | time, √ | √ her | first-born's | breath; |  
 √√ | Come when the | blessed | seals √ |  
 Which | close the | pestilence | √ are | broke, √ | √√ |  
 √ And | crowded | cities | wail its | stroke; — √ | √√ |  
 Come in con- | sumption's ghastly | form, √ |  
 √ The | earthquake | shock, √ | √ the | ocean | storm; — |  
 Come when the | heart | beats | high and | warm, √ |  
 √ With | banquet | song, | √ and | dance, and | wine, √ |  
 √√ | And | thou art | terrible! — √ the | tear, √ |  
 √ The | groan, | √ the | knell, √ | √ the | pall, √ | √  
                   the | bier, |  
 √ And | all we | know, | √ or | dream, or | fear √ |  
 √ Of | agony, | √ are | thine. | √√ | √√ |

## 742.

But to the | hero, | √ when his | sword √ |  
 √ Has | won the | battle | √ for the | free, | √√ |  
 √ | Thy voice √ | sounds like a | prophet's | word, √ | √√ |  
 And in its | hollow | tones are | heard √ |  
 √ The | thanks of | millions | yet to | be. √ | √√ | √√ |  
 √ Boz- | zaris! | √√ | √ with the | storied | brave √ |  
 Greece | nurtured | √ in her | glory's time, √ | √√ |  
 Rest thee — | √√ | there is | no | prouder | grave, |  
 Even in her | own √ | proud √ | clime. | √√ | √√ |  
 √ We | tell thy | doom | √ with- | out a | sigh; √ |  
 For thou art | Freedom's | now, √ | √ and | Fame's; √ | √√ |  
 One of the | few, √ | √ the im- | mortal | names, | √√ |  
 √ That | were not | born to | die. √ | √√ | √√ |

## 743.

## ANTONY'S ORATION OVER CÆSAR'S BODY.

Friends, | ♪ | Romans, | ♪ | Countrymen! | ♪ |  
 Lend me your | ears; | ♪ | ♪ |  
 ♪ I | come | ♪ to | bury | Cæsar, | ♪ | not to | praise |  
 him. | ♪ | ♪ |  
 ♪ The | evil, | ♪ that | men | do, | lives | after them; | ♪ |  
 ♪ The | good | ♪ is | oft in- | terred | ♪ with their |  
 bones: | ♪ |  
 So let it | be | ♪ with | Cæsar! | ♪ | ♪ The | noble |  
 Brutus |  
 ♪ Hath | told you, | Cæsar | ♪ was am- | bitious. | ♪ |  
 If it | were so, | it was a | grievous | fault; | ♪ |  
 ♪ And | grievously | ♪ hath | Cæsar | answered it. | ♪ |  
 Here, | under | leave of | Brutus | ♪ and the | rest, |  
 ♪ (For | Brutus | ♪ is an | honorable | man, | ♪ |  
 So are they | all, ♪ | all | honorable | men:) | ♪ |  
 Come I | ♪ to | speak | ♪ in | Cæsar's | funeral. | ♪ | ♪ |

## 744.

He was my | friend,\* | ♪ | faithful | ♪ and | just to |  
 me: | ♪ |  
 ♪ But | Brutus | says | he was am- | bitious; | ♪ |  
 ♪ And | Brutus | ♪ is an | honorable | man. | ♪ |  
 ♪ |  
 He hath | brought | many | captives | home to | Rome, |  
 ♪ Whose | ransoms | ♪ did the | general | coffers | fill: |  
 | ♪ | ♪ |  
 ♪ Did | this | ♪ in | Cæsar | seem am- | bitious? | ♪ | ♪ |  
 When that the | poor have | cried, | ♪ | Cæsar hath |  
 wept; | ♪ | ♪ |  
 ♪ Am- | bition | ♪ should be | made of | sterner | stuff. |  
 ♪ | ♪ |

---

\* See Number 523, page 77.

Yet | Brutus | says | he | was am- | bitious; |  
 And | Brutus | is an | honorable | man. |  
 You | all did | see, | that, | on the | Lupercal, |  
 I | thrice pre- | sented him | a | kingly | crown; |  
 Which he did | thrice | re- | fuse. | Was  
 this am- | bition? |  
 Yet | Brutus | says | he was am- | bitious; |  
 And | sure, | he | is | an | honorable | man. |

## 745.

I | speak not | to dis- | prove | what | Brutus |  
 spoke; |  
 But | here | I am to | speak | what I do | know. |  
 You | all did | love him | once; | not without |  
 cause: |  
 What | cause with- | holds you, | then, | to | mourn |  
 for him? |  
 O | judgment, | Thou art | fled to | brutish |  
 beasts, |  
 And | men | have | lost their | reason! |  
 Bear with me: |  
 My | heart | is in the | coffin | there | with  
 Cæsar; |  
 And I must | pause | till it | come | back to me.  
 |

## 746.

But | yesterday, | the | word of | Cæsar | might |  
 Have | stood a- | gainst the | world! | now | lies  
 he | there, |  
 And | none | so | poor | to | do him | rever-  
 ence. |  
 O | masters! | If I were dis- | posed to | stir |  
 Your | hearts and | minds | to | mutiny and | rage, |

I should do | Brutus | wrong, | ♪ and | Cassius | ♪ |  
 wrong; |  
 ♪ | Who, | ♪ you | all | know, | ♪ are | honorable | men.  
 | ♪ | ♪ |  
 ♪ I | will not | do | them | wrong; | ♪ | ♪ | I | rather  
 | choose |  
 ♪ To | wrong the | dead, | ♪ to | wrong my- | self | ♪  
 and | you, |  
 Than I will | wrong | such ♪ | honorable | men. | ♪ |  
 ♪ |

747.

♪ But | here's a | parchment | ♪ with the | seal of |  
 Cæsar; |  
 ♪ I | found it | ♪ in his | closet; | ♪ | 'Tis his | will:  
 | ♪ |  
 Let but the | commons | hear | ♪ this | testament, | ♪ |  
 ♪ (Which, | pardon me, | ♪ I | do not | mean to | read,) |  
 ♪ | And they would | go | ♪ and | kiss | dead | Cæsar's  
 | wounds, |  
 ♪ And | dip their | napkins | ♪ in his | sacred | blood; |  
 ♪ | Yea, | beg a | hair of him | ♪ for | memory, |  
 ♪ And | dying, | ♪ | mention it | within their | wills, |  
 ♪ | ♪ Be- | queathing it | ♪ as a | rich ♪ | legacy, |  
 Unto their | issue. | ♪ | ♪ |

748.

If you have | tears, | ♪ pre- | pare to | shed them |  
 now. | ♪ | ♪ |  
 ♪ You | all do | know | this | mantle: | ♪ | I remem-  
 ber |  
 ♪ The | first | time | ever | Cæsar | put it | on; | ♪ |  
 'Twas on a | summer's | evening, | ♪ in his | tent; | ♪ |  
 That | day | ♪ he | overcame the | Nervii: | ♪ | ♪ |  
 Look! | ♪ in | this | place | ran | Cassius' | dagger |  
 through! | ♪ | ♪ |  
 See what a | rent | ♪ the | envious | Casca | made! | ♪ |  
 | ♪ |

Through | this | ♪ the | well be- | loved | Brutus | stabbed,  
 | ♪ |  
 ♪ | And as he | plucked his | cursed | steel a- | way |  
 ♪ | Mark ♪ | how the | blood of | Cæsar | followed it.  
 | ♪ | ♪ |

## 749.

This | ♪ was the | most un- | kindest | cut of | all ! |  
 ♪ | ♪ For | when the | noble | Cæsar | saw | him | stab, |  
 ♪ In- | gratitude, | ♪ more | strong than | traitor's | arms, |  
 Quite | vanquished him : | ♪ | then | burst his | mighty  
 heart ; | ♪ |  
 And in his | mantle | ♪ | muffling up his | face, | ♪ |  
 Even at the | base of | Pompey's | statue, |  
 ♪ | ♪ (Which | all the | while | ran | blood,) | ♪ |  
 great | Cæsar | fell. | ♪ | ♪ |  
 Oh ! what a | fall | ♪ was | there, | ♪ my | countrymen ! |  
 | ♪ | ♪ |  
 Then | I, | ♪ and | you, | ♪ and | all of us, | fell | down, |  
 Whilst ♪ | bloody | treason | flourished | over us. | ♪ |  
 ♪ |  
 Oh ! | now you | weep ; | ♪ | ♪ and I per- | ceive | ♪ you  
 | feel |  
 ♪ The | dint of | pity ; | ♪ | these | ♪ are | gracious |  
 drops. | ♪ | ♪ |  
 Kind | souls ; | ♪ | what, | weep you | ♪ | when you  
 but be- | hold |  
 ♪ Our | Cæsar's | vesture | wounded ? | ♪ | ♪ Look  
 you | here ! | ♪ | ♪ |  
 Here is him- | self, | ♪ | marr'd, | ♪ as you | see, | ♪ by  
 | traitors. | ♪ | ♪ |

## 750.

Good | friends, | sweet | friends, | ♪ | let me not |  
 stir you | up |  
 ♪ To | such a | sudden | flood of | mutiny. | ♪ |

They that have | done this | deed, | are | honor-  
able: |

What | private | griefs | they | have, | a- | las!  
| I | know not, |

That | made them | do it: | they are | wise, |  
| and | honorable, |

And | will, | no | doubt, | with | reason | answer  
you. | |

## 751.

I | come not, | friends, | to | steal away | your |  
hearts; | |

I am | no | orator, | as | Brutus is; |

But as you | know me | all, | a | plain | blunt |  
man, |

That | love my | friend; | and | that | they |  
know | full | well |

That | gave me | public | leave | to | speak of him.  
| |

## 752.

For I have | neither | wit, | nor | words, | nor |  
worth, | |

Action, | nor | utterance, | nor the | power of | speech, |

To | stir | men's | blood. | I only | speak |  
right | on: | |

I | tell you | that | which | you yourselves | do |  
know; |

Show you | sweet | Cæsar's | wounds, | poor, |  
| poor | dumb | mouths, |

And | bid | them | speak | for me. | But  
were | I | Brutus, |

And | Brutus | Antony, | there were an | Antony |

Would | ruffle | up your | spirits, | and | put a  
| tongue |

˘ In | every | wound of | Cæsar, | ˘ that should | move |  
 ˘ The | stones of | Rome | ˘ to | rise in | mutiny. |  
 | ˘˘ | ˘˘ |

The preceding examples, including both poetry and prose, it is thought, will be sufficient to explain the principle embraced in this lesson, entitled the Measure of Speech. The pupil should endeavor in all his reading exercises, to form the sentences, whether of poetry or prose, into measures, for the purpose of reading with facility and without fatigue. The pauses or rests which occur in the imperfect measures, will afford him an opportunity of taking breath at such intervals, that, in the words of Dr. Barber, "reading will cease to be laborious, and the sense will be rendered clear, as far as it is dependent on the capital point of the distribution of time, or measure." The principle explained in this lesson, when well understood, and judiciously applied, will make the pupil acquainted with the nature of all the different kinds of versification; for he will perceive that all the varieties of poetry (or verse) are dependent upon the regular succession of the various measures of speech." \*

## LESSON XXXVI.

### MANNER OF READING POETRY.

The division of poetry into verses, addressing themselves to the eye, is often the cause of what is called a "*sing song*" utterance, which it should be the study of every good reader to avoid. [See note on page 122.]

In the last lesson, the attention of the pupil was drawn to the MEASURE OF SPEECH—a subject, which, although it is very important in prose, is doubly so in the reading of poetry or verse, as it determines a question which has long been debated by teachers of the art of reading, viz. whether a pause should be made at the end of every line.

It is maintained by a very respectable writer, that in reading '*blank verse*,' "we ought to make every line sensible to the ear; for what" (it is asked by the writer) "is the use of the melody, or for what end has the poet composed in verse, if, in reading his lines, we suppress his

\* A greater variety of exercises for reading, divided into measures, may be found in Dr. Barber's Grammar of Elocution.

They, who have any curiosity to know the manner in which Garrick pronounced Hamlet's Soliloquy on Death, are referred to Steele's *Prosodia Rationalis*, (edition of 1779, p. 40, et seq.,) where it is divided into measures, and accented. Dr. Barber's method of dividing speech is identical with Mr. Steele's.

numbers, by omitting the final pause, and degrade them, by our pronunciation, into mere prose?"

The remarks made in the previous lesson are a sufficient reply to this question. It is there stated that all sentences that are, or can be, read or pronounced, are divisible into measures; and that the only difference there is *in sound* between prose and verse is, that verse consists of a *regular succession* of similar measures, while in prose the different kinds of measure occur promiscuously, without any regular succession. Now, if this be the case, as it undoubtedly is, there will be no necessity of a pause at the end of the line, to render the melody sensible to the ear. Indeed, it will be impossible for the reader, who pays proper attention to the *measures* into which all poetical lines are divided, to conceal the melody which the lines possess. The art of the poet, so far as the harmony is concerned, consists in such an arrangement of his measures, as to leave little for the reader to do, in order to convey the melody to the hearer; and those lines which require '*humoring*,' in order that the music of the versification may be distinguished, have little title to the name of verse.

The only direction, therefore, which it is necessary to give the pupil in reading verse is, to endeavor to forget, or rather to disregard, the division of the sentences into lines, and to read with the same inflections, accent, tone, emphasis, and expression, that he would use in reading prose.

In addition to the remarks which were made in the last lesson in relation to the pauses caused by imperfect measures of speech, it remains to be observed that there is generally a pause, which belongs exclusively to poetry, called the *CÆSURA*,\* or the *Cæsural* pause. This pause must always be properly regarded; and in studying a reading lesson in verse, the pupil must be careful to ascertain where this pause belongs. It is generally made after the fourth, fifth, or sixth syllable in the line; but it is sometimes found after the third or the seventh, and occasionally even after the second or the eighth.

In the following lines, the place where the *cæsura*, or the *cæsural* pause, is to be made, is indicated by a figure, and the parallel lines ||; and in reading them, the pupil will remember to make a slight pause when he comes to the figure.

### 753.

*The cæsura after the 4th syllable.*

The Savior comes, <sup>4</sup> || by ancient bards foretold.

### 754.

*The cæsura after the 5th syllable.*

From storms a shelter, <sup>5</sup> || and from heat a shade.

---

\* The word *cæsura* means a *cut*, or division. An attentive observer will not fail to notice that the beauty and grace of English versification depends much upon the situation of the *cæsura*. The poet has it in his power, by diversifying its position, to give his numbers a grateful variety, which they would not otherwise possess. They, who would see this subject more fully discussed, will find some valuable remarks in the work of Dr. Carey, entitled "*Practical English Prosody*," London ed. 1816, p. 59.

755.

*The cæsura after the 6th syllable.*Exalt thy lofty head, <sup>6</sup> || and lift thine eyes.

756.

*The cæsura after the 3d syllable.*Exploring, <sup>3</sup> || till they find their native deep.

757.

*The cæsura after the 7th syllable.*Within that mystic circle <sup>7</sup> || safety seek.

758.

*The cæsura after the 2d syllable.*Happy, <sup>2</sup> || without the privilege of will.

759.

*The cæsura after the 8th syllable.*In different individuals <sup>8</sup> || we find.

In some lines, besides the cæsura, there is also what is called the *demi-cæsura*, or half cæsura, at which the pause is very slight, as in the following lines, in which the *demi-cæsura* is marked with a single accent, and the cæsura with a double accent.

760.

Warms' in the sun, " refreshes' in the breeze,  
 Glows' in the stars, " and blossoms' in the trees;  
 Lives' through all life " ; extends' through all extent,  
 Spreads' undivided, " operates' unspent.

*The pupil will recollect that no pause must be made, and especially that the falling inflection of the voice must not be used at the end of the line, unless the sense requires it. In the following extract, the pause, with the falling inflection, occurs in that part of the line indicated by the grave accent. The extract is from the description of the deluge in Paradise Lost.*

761.

Meanwhile the south wind rōse, and with black wings,  
 Wide hovering, all the clouds together drove

From under heavèn : the hills, to their supply,  
 Vapor and exhalation dusk and moist  
 Sent up amàin : and now the thickened sky  
 Like a dark ceiling stoòd ; down rushed the rain  
 Impetuous, and continued, till the earth  
 No more was sèen ; the floating vessel swam  
 Uplifted, and securè with beaked \* prow  
 Rode tilting o'er the waves.

A SIMILE, or COMPARISON, in poetry, should be slurred ; †  
 that is, it should be read in a lower tone of voice, with less  
 force, and more rapidly.

In the following lines the simile is contained in *Italic*  
 letters.

762.

Tired nature's sweet restorer, balmy Sleep!  
 He, *like the world*, his ready visits pays  
 Where fortune smiles ; the wretched he forsakes ;  
 Swift on his downy pinions, flies from grief,  
 And lights on lids unsullied with a tear.

763.

Dear is that shed to which his soul conforms ;  
 And dear that hill which lifts him from the storms ;  
 And, *as a child, whom scaring sounds molest,*  
*Clings close and closer to his mother's breast,*  
 So the loud torrent, and the whirlwind's roar,  
 But bind him to his native mountains more.

764.

The skies, *like a banner in sunset unrolled,*  
 O'er the west threw their splendor of azure and gold ;  
 But one cloud at a distance rose dense, and increased  
 Till its margin of black touched the zenith and east.

*Like a spirit*, it came in the van of a storm !  
 And the eye, and the heart, hailed its beautiful form,  
 For it looked not severe, *like an angel of wrath,*  
 But its garment of brightness illumed its dark path.

---

\* This word, by poetic license, must be pronounced as a dissyllable, *beak-ed*  
 † See Lesson 34, page 113. of this volume, for an explanation of the slur.  
 See *Clark's New Grammar*, page 182.

765.

So live, that when thy summons comes to join  
 The innumerable caravan, that moves  
 To the pale realms of shade, where each shall take  
 His chamber in the silent halls of death,  
 Thou go not, *like the quarry slave at night*,  
 Scourged to his dungeon; but sustained and soothed  
 By an unfaltering trust, approach thy grave,  
 Like one who wraps the drapery of his couch  
 About him, and lies down to pleasant dreams.

The word *verse* properly means *a turning*, and for this reason each line in poetry is a verse. The divisions of a poem, whether they consist of four, six, or any other number of verses or lines, are called *stanzas*. The pupil must be careful not to pause at the end of a stanza, unless the sense is completed. The following are instances in which, as the sense is not completed, the voice must not be suspended at the end of the stanza.

766.

In what rich harmony, what polished lays,  
 Should man address thy throne, when Nature pays  
 Her wild, her tuneful tribute to the sky!  
 Yes, Lord, she sings thee, but she knows not why.  
 The fountain's gush, the long-resounding shore,  
 The zephyr's whisper, and the tempest's roar,  
 The rustling leaf, in autumn's fading woods,  
 The wintry storm, the rush of vernal floods,  
 The summer bower, by cooling breezes fanned,  
 The torrent's fall, by dancing rainbows spanned  
 The streamlet, gurgling through its rocky glen,  
 The long grass, sighing o'er the graves of men,  
 The bird that crests yon dew-bespangled tree,  
 Shakes his bright plumes, and trills his descant free,  
 The scorching bolt, that, from thine armory hurled,  
 Burns its red path, and cleaves a shrinking world;  
 All these are music to Religion's ear:—  
 Music, thy hand awakes, for man to hear.

767.

Oh, what is human glory, human pride?  
 What are man's triumphs when they brightest seem?

What art thou, mighty one! though deified?  
 Methuselah's long pilgrimage, a dream;  
 Our age is but a shade, our life a tale,  
 A vacant fancy, or a passing gale

Or nothing! 'Tis a heavy, hollow ball,  
 Suspended on a slender, subtile hair,  
 And filled with storm winds, thunders, passions, all  
 Struggling within in furious tumult there.  
 Strange mystery! man's gentlest breath can shake it,  
 And the light zephyrs are enough to break it.

768.

Beneath the aged oak he sleeps; —  
 The angel of his childhood there  
 No watch around his tomb-stone keeps;  
 But, when the evening stars appear,

The woodman, to his cottage bound,  
 Close to that grave is wont to tread:  
 But his rude footsteps echoed round,  
 Break not the silence of the dead.

769.

The applause of listening senates to command,  
 The threats of pain and ruin to despise,  
 To scatter plenty o'er a smiling land,  
 And read their history in a nation's eyes, —

Their lot forbade: nor circumscribed alone  
 Their growing virtues, but their crimes confined; —  
 Forbade to wade through slaughter to a throne,  
 And shut the gates of mercy on mankind!

---

## LESSON XXXVII.

### MONOTONE.

In the previous parts of this book, the pupil has been made acquainted with those modifications of the voice called the rising inflection, the falling inflection, and the circumflex.\* There is another

---

\* See Lessons 1, 2, and 22.

modulation of the voice, which, from its intimate connection with the reading of poetry of a solemn kind, has been reserved for explanation in this place. It is called the *MONOTONE*, and consists of a degree of *sameness of sound*, or tone, in a number of successive words or syllables.

It is very seldom the case that there is a *perfect* sameness to be observed in reading any sentence or part of a sentence. But very little variety of tone, or, in other words, a degree of the *MONOTONE*, is to be used in reading either prose or verse, which contains elevated descriptions, or emotions of solemnity, sublimity, or reverence. This *monotone* should generally be a low tone of the voice. Thus, in addressing the Deity, in the following lines, a degree of the monotone is to be used.

770.

O Thou Eternal One! whose presence bright  
All space doth occupy, all motion guide;  
Unchanged through time's all devastating flight;  
Thou only God! There is no God beside!  
Being above all beings! Mighty One!  
Whom none can comprehend and none explore;  
Who fill'st existence with Thyself alone:  
Embracing all, — supporting, — ruling o'er —  
Being whom we call God — and know no more.

The monotone is also to be used in the following extracts:

771.

High on a throne of royal state, which far  
Outshone the wealth of Ormus or of Ind;  
Or where the gorgeous East, with richest hand,  
Showers, on her kings barbaric, pearl and gold,  
Satan exalted sat.

772.

The sky is changed! and such a change! O Night,  
And Storm, and Darkness, ye are wondrous strong,  
Yet lovely in your strength, as is the light  
Of a dark eye in woman! Far along,  
From peak to peak, the rattling crags among,  
Leaps the live thunder! — not from one lone cloud,  
But every mountain now hath found a tongue;  
And Jura answers, through her misty shroud,  
Back to the joyous Alps, who call to her aloud!

## 773.

And this is in the night : -- most glorious night !  
 Thou wert not made for slumber ! let me be  
 A sharer in thy fierce and fair delight, —  
 A portion of the tempest and of thee !  
 How the lit lake shines, — a phosphoric sea —  
 And the big rain comes dancing to the earth !  
 And now, again, 'tis black — and now, the glee  
 Of the loud hills shakes with its mountain mirth,  
 As if they did rejoice o'er a young earthquake's birth.

## 774.

Sky, mountains, river, winds, lake, lightnings ! ye,  
 With night, and clouds, and thunder, and a soul  
 To make these felt and feeling, well may be  
 Things that have made me watchful : the far roll  
 Of your departing voices is the knoll  
 Of what in me is sleepless, — if I rest.  
 But where, of ye, O tempests ! is the goal ?  
 Are ye like those within the human breast ?  
 Or do ye find, at length, like eagles, some high nest ?

## 775.

And in the bright blaze of thy festal hall,  
 When vassals kneel, and kindred smile around thee,  
 May ruin'd Bertram's Pledge hiss in thine ear —  
 Joy to the proud dame of Saint Aldobrand,  
 Whilst his corse doth bleach beneath her towers !

## 776.

O crested Lochiel, the peerless in might,  
 Whose banners arise on the battlement's height,  
 Heaven's fire is around thee, to blast and to burn !  
 Return to thy dwelling ! all lonely return !  
 For the blackness of ashes shall mark where it stood,  
 And a wild mother's scream o'er her famishing brood.

## 777.

Oh, when he comes,  
 Rous'd by the cry of wickedness extreme,  
 To heaven ascending from some guilty land,  
 Now ripe for vengeance ; when he comes, array'd

In all the terrors of Almighty wrath, —  
 Forth from his bosom plucks his lingering arm,  
 And on the miscreants pours destruction down, —  
 Who can abide his coming? Who can bear  
 His whole displeasure?

778.

In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up: it stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence, and I heard a voice, saying, Shall mortal man be more just than God? shall a man be more pure than his Maker?

The monotone may with good effect be introduced in many of the sentences contained in the previous pages of this book, especially in Numbers 616 and 617, page 101. As it is the design of the author, in these pages, to furnish *lessons*,\* rather than *exercises*, in reading, the extracts already introduced will be sufficient to impress the principle contained in this lesson.

---

## LESSON XXXVIII.

### ANALYSIS.

*The word ANALYSIS† means the separation of the parts of which a thing is composed.*

Every sentence, whether it be a long or a short one, contains *one prominent idea*, which, by a proper management of the voice, must be brought out into clear and distinct notice. It sometimes happens, especially in very long sentences, that the prominent idea is interrupted or obscured by parentheses, descriptions, explanatory remarks, or other expressions, which render it difficult for the reader to distinguish the most important part, and give it that prominence which it deserves. Herein lies the greatest difficulty in the art of reading. No rule can be given to aid the pupil in the discovery of the prominent ideas in his reading lessons. He must here be left to study and reflection. The information, however, that there *are* such prominent ideas in complex sentences, will lead him to endeavor to discover them; and the practice which he has had in the use of emphasis, slur, expression, and other principles contained in the preceding lessons, will enable him to apply himself to the study of such sentences, with the hope of distinguishing the parts which should be brought into strong light, from those which require to be thrown into the shade. To aid him in the study, a few examples are here introduced.

779.

The rivulet sends forth glad sounds, and tripping o'er its bed of pebbly sands, or leaping down the rocks, seems with continuous laughter to rejoice in its own being.

---

\* See preface, p. 5. † See Parker's Exercises in English Composition, p. 23.

In this sentence, one principal idea is expressed, namely, that *the rivulet sends forth glad sounds, and seems to rejoice in its own being*. This idea must therefore be brought out prominently; while the expressions *tripping o'er its bed of pebbly sands*, and *leaping down the rocks*, are merely descriptions of the appearance of the river, and need not be so emphatically marked. The same remark must be made with regard to the expression *with continuous laughter*, which is only an explanation of the manner in which it rejoices. These expressions may be slightly slurred.\*

In reading the sentence, therefore, he will express it as follows, pronouncing the parts in *Italic letters* with less emphatic force than the prominent idea.

780.

The rivulet sends forth glad sounds, and *tripping o'er its bed of pebbly sands, or leaping down the rocks*, seems *with continuous laughter* to rejoice in its own being.†

In the following sentences, all the parts, except the prominent ideas, are printed in *Italic letters*. The pupil will read them as directed above.

In order that the pupil may clearly distinguish the prominent parts, he may first read them with the omission of the parts in *Italic letters*, and afterwards read the whole of each sentence as it stands

781.

There was a delicious sensation of *mingled security and awe*, with which I looked down *from my giddy height* on the monsters of the deep *at their uncouth gambols*. Shoals of porpoises *tumbling about the bows of the ship*; the grampus *slowly heaving his huge form above the surface*; or the ravenous shark, *darting like a specter through the blue waters*.

782.

The devout heart, *penetrated with large and affecting views of the immensity of the works of God, the harmony of his laws, and the extent of his beneficence*, bursts into loud and vocal expressions of praise and adoration; and *from a full and overflowing sensibility*, seeks to expand itself to the utmost limits of creation.

In the following sentence, the pupil may read, first, that only which is in capital letters; then all but the *Italic*; and, thirdly, the whole

---

\* See Lesson 34.

† This sentence occurs on the 115th page, where it is differently marked. It is here used for illustration only. Some readers may prefer one method, and some another; for there are probably few who would read any passage in exactly the same manner.

sentence. He will thus distinguish the various parts of a complex sentence.

783.

CAN HE, who, *not satisfied with the wide range of animated existence*, calls for the sympathy of the inanimate creation, REFUSE TO WORSHIP with his fellow-men?

It may here be remarked, that the most prominent part sometimes consists of a single word, or perhaps of several words, which cannot be separated from the connection in which they stand, as in the following example: —

784.

Oh, days of ancient GRANDEUR! are ye GONE? Forever GONE? Do these same scenes behold his OFF-SPRING here the HIRELING of a FOE? Oh that I KNEW my FATE! that I could READ the destiny that Heaven has marked for me!

785.

WHENCE, and WHAT art thou, EXECRABLE shape!  
That dar'st, though grim and terrible, advance  
Thy miscreated front athwart my way  
To yonder gates? THROUGH THEM I mean to PASS;  
That be assured, without leave asked of thee:  
RETIRE, or taste thy FOLLY; and learn by PROOF,  
Hell-born! not to contend with spirits of HEAVEN!

786.

What means this SHOUTING? I do fear, the people  
Choose Cæsar for their KING.  
Ay, do you FEAR it?  
Then must I think you WOULD NOT HAVE it so.  
I would NOT, Cassius; yet I LOVE him well.

787.

And thus, in silent waiting, stood  
The piles of stone, and piles of wood;  
Till DEATH — who, in his vast affairs,  
Ne'er puts things off, as men in theirs;  
And thus, if I the truth must tell,  
Does his work finally and well —  
WINKED at our hero as he past,  
“ Your house is finished, sir, at last;

A narrower house — a house of clay —  
Your palace for another day ! ”

In the analysis of a sentence, with the view to read it correctly, there are generally three things to be considered by the pupil ; namely : First, *What are the most prominent parts, or those which require emphasis* — Secondly, *What parts are merely explanatory, and consequently are to be slurred or thrown into shade* — Thirdly, *What parts, separated by explanatory, descriptive, or other circumstances, are intimately connected with each other, and must have their intimate connection expressed by strong emphasis, or by slurring the parts which separate them.*

The pupil may analyze the following sentences ; that is to say, he may mark and read those parts or words only which are most prominent, and require strong emphasis. He may then mention what parts are merely explanatory, &c. And then he may point out those parts which, though distant from the eye, are closely connected in sense. Lastly, he may read each sentence as it stands, endeavoring to manage the emphasis, slur, and expression, in the manner in which he has heretofore been directed.\*

788.

How reverend is the face of this tall pile,  
Whose ancient pillars rear their marble heads,  
To bear aloft its arch'd † and ponderous roof,  
By its own weight made steadfast and immovable,  
Looking tranquillity ! It strikes an awe  
And terror on my aching sight : the tombs  
And monumental caves of death look cold,  
And shoot a chillness to my trembling heart.

789.

O Winter ! ruler of the inverted year !  
Thy scattered hair with sleet, like ashes, filled,  
Thy breath congealed upon thy lips, thy cheeks  
Fringed with a beard made white with other snows  
Than those of age, thy forehead wrapt in clouds,  
A leafless branch thy scepter, and thy throne  
A sliding car, indebted to no wheels,  
But urged by storms along its slippery way,  
I love thee, all unlovely as thou seem'st, †  
And dreaded as thou art.

---

\* It is recommended that the pupil be required to *write* a few of these sentences in the manner directed above, underscoring with a single line such parts as are to be in *Italic* letters, with a double line such as should be in small capitals, and with three lines such as should be in large capitals.

† The pupil will often notice in poetry such abbreviations as these, where the apostrophe shows that some letter is left out. [See Lesson 20, page 63.]

790.

Slaves cannot breathe in England ; if their lungs  
 Receive our air, that moment they are free :  
 They touch our country, and their shackles fall.  
 That's noble, and bespeaks a nation proud  
 And jealous of the blessing. Spread it then,  
 And let it circulate through every vein  
 Of all your empire ; that where Britain's power  
 Is felt, mankind may feel her mercy too.

791.

Trifles, light as air,  
 Are, to the jealous, confirmations strong  
 As proofs of holy writ.  
 Dangerous conceits are, in their natures, poisons  
 Which, at the first, are scarce found to distaste,  
 But, with a little act upon the blood,  
 Burn like the mines of sulphur.

792.

I come no more to make you laugh ; things now,  
 That bear a weighty and a serious brow,  
 Sad, high, and working, full of state and woe,  
 Such noble scenes, as draw the eye to flow,  
 We now present. Those, that can pity, here  
 May, if they think it well, let fall a tear ;  
 The subject will deserve it.

793.

Thou hast it now, King, Cawdor, Glamis, all,  
 As the weird women promised ; and I fear,  
 Thou play'dst most foully for it : yet it was said,  
 It should not stand in thy posterity ;  
 But that myself should be the root and father  
 Of many kings. If there come truth from them,  
 (As upon thee, Macbeth, their speeches shine,)   
 Why, by the verities made good,  
 May they not be my oracles as well,  
 And set me up in hope ?

---

Thus *arch'd* for arched, *slipp'ry* for slippery, *seem'st* for seemest. These abbreviations are generally made for the purpose of shortening the word, and thereby preserving the measure of the verse. But they are very seldom allowed in prose See *Clark's New English Grammar*, page 204.

794.

Lochiel, Lochiel, beware of the day,  
 For dark and despairing, my sight I may seal,  
 But man cannot cover what God would reveal.  
 'Tis the sunset of life gives me mystical lore,  
 And coming events cast their shadows before.  
 I tell thee, Culloden's\* dread echoes shall ring  
 With the blood-hounds that bark for thy fugitive king.

795.

Lo! anointed by Heaven with the vials of wrath,  
 Behold, where he flies on his desolate path!  
 Now in darkness and billows he sweeps from my sight:  
 Rise! rise! ye wild tempests, and cover his flight!  
 'Tis finished. Their thunders are hushed on the moors,  
 Culloden is lost, and my country deplores.

796.

Impose upon me whatever hardships you please; give me nothing but the bread of sorrow to eat; take from me the friends in whom I had placed my confidence; lay me in the cold hut of poverty, and on the thorny bed of disease; set death before me in all its terrors; do all this,—only let me trust in my Savior, and I will fear no evil,—I will rise superior to affliction,—I will rejoice in my tribulation.

797.

The Highlands of Scotland are a picturesque, but in general a melancholy, country. Long tracts of mountainous desert covered with dark heath, and often obscured by misty weather; narrow valleys, thinly inhabited, and bounded by precipices resounding with the fall of torrents; a soil so rugged, and a clime so dreary, as in many parts to admit neither the amusements of pasturage, nor the labors of agriculture; the mournful dashing of waves along the friths and lakes that intersect the country; the portentous noises which every change of the wind, and every increase and diminution of the waters, is apt to raise in a lonely region, full of echoes, and rocks, and caverns; the grotesque and ghastly appearance of such a landscape by the light of the moon; objects like these diffuse a gloom over the fancy, which may be

---

\* Pronounced Cullod/en's.

compatible enough with occasional and social merriment, but cannot fail to tincture the thoughts even of an ordinary native in the hour of silence and solitude.

## 798.\*

To be — or not to be — that is the question —  
 Whether 'tis nobler in the mind, to suffer  
 The stings and arrows of outrageous fortune;  
 Or to take arms against assail † of troubles,  
 And, by opposing, end them? — To dié, — to sleep, —  
 No more; and, by a sleep, to say we end  
 The heartache, and the thousand natural shocks  
 That flesh is heir to, — 'tis a consummation  
 Devoutly to be wished.

## 799.

To die; — to sleep; —  
 To sleep! perchance to dream; — ay, there's the rub;  
 For in that sleep of death what dreams may come,  
 When we have shuffled off this mortal coil,  
 Must give us pause: There's the respect,  
 That makes calamity of so long life:  
 For who would bear the whips and scorns of time,  
 The oppressor's wrong, the proud man's contumely,  
 The pangs of despised ‡ love, the law's delay,  
 The insolence of office, and the spurns  
 That patient merit of the unworthy takes,  
 When he himself might his quietus make  
 With a bare bodkin? Who would fardels bear,  
 To grunt and sweat under a weary life;  
 But that the dread of something after death, —  
 The undiscovered country, from whose bourn  
 No traveler returns, — puzzles the will;  
 And makes us rather bear those ills we have,  
 Than fly to others that we know not of?

---

\* In reading this extract, the pupil must recall to mind the remarks made on the 69th page, relating to accent.

† In most of the editions of Shakspeare we read, "to take arms against a sea of troubles;" but this expression is a manifest violation of all rhetorical rule. [See Progressive Exercises in English Composition, Lesson 25, p. 49.] The improved reading in this passage is taken from Steele's "*Prosodia Rationalis*," a work already referred to in a preceding note.

‡ See note to No. 761.

## 800.

Thus conscience does make cowards of us all,  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought;  
 And enterprises of great pith and moment,  
 With this regard, their currents turn awry,  
 And lose the name of action.

---

 LESSON XXXIX.

 BLENDING OF WORDS PRODUCED BY AC-  
 CENTED FORCE.

Under the head of *accented force*, Mr. Walker, in his Rhetorical Grammar, has noticed the peculiar manner in which words, or parts of different words, are sometimes blended, so as to appear in pronunciation like a single word. Thus the sentence, "Censure is the tax a man pays to the public for being eminent," when it is read with a proper regard to the measure of speech, accent, emphasis, &c., will appear as if it were written thus:—

## 801.

Censure            isthetax            amanpays            tothepublic  
 forbeingeminent.

It will be needless to insert any extracts for the exercise of the pupil in this principle. The teacher will select from any part of the book such sentences for him to read as will enable him readily to perceive the difference between *accented words* and *accented syllables*.

It may here be remarked, that most kinds of reading are included in the three terms NARRATIVE, DESCRIPTIVE, and EXPRESSIVE; each of which is respectively characterized by its appropriate degree of accented force; and it is proper that the pupil, in studying a reading lesson, should endeavor to discern under which head his lesson is included, in order to adapt his style of reading to the character of the

piece. On this subject much has been said in the previous lessons of this book. It remains for the pupil, who has gone through these lessons in course, to endeavor to apply the instructions given him, in all the various kinds of reading in which he may be exercised. If he has a correct ear, he will not fail to observe that both the rising and falling inflections of the voice admit of different degrees. These are technically described in Dr. Barber's Grammar of Elocution, and more fully developed in the respective works of Dr. Rush and Mr. Steele, to which reference has already been made. The subject is also particularly noticed in Walker's Rhetorical Grammar. In these exercises, it is deemed inexpedient to present any intricate views of the subject; but, after the statement of a principle, to leave the pupil to the guidance of Nature. [*See preface and title-page.*]

## LESSON XL.

### IMPROVEMENT OF THE VOICE.

The voice, like all the other faculties of the body or the mind, is susceptible of great improvement; and under proper management, one that is naturally feeble may be rendered more effective than another, which is endowed with great strength. The two most important requisites in a good voice are CLEARNESS and STRENGTH. In the twenty-fifth lesson of this book, some exercises are presented with the design to accustom the pupil to distinct articulation. If he has passed over that lesson with little attention, he is advised to return to it; and, by persevering practice, acquire a facility in the pronunciation of those sounds which are represented by the combination of the consonants alone. In connection with this exercise, he is advised to practise the vowel sounds, in the manner which shall presently be pointed out.

*The Sounds of the Vowels are as follows :—*

a	as heard in the word	fate	o	as heard in the word	move
a	" " " " "	far	o	" " " " "	nor
a	" " " " "	fall	o	" " " " "	not
a	" " " " "	fat	u	" " " " "	tube
e	" " " " "	me	u	" " " " "	tub
e	" " " " "	met	u	" " " " "	bull
i	" " " " "	pine	oi	" " " " "	voice
i	" " " " "	pin	ou	" " " " "	sound
o	" " " " "	no			

*The Sounds of the Consonants a-c as follows :—*

b	as in	bible	rob	t	as in	tool	not
d	" "	dare	bed	v	" "	vine	have
f	" "	fate	brief	w	" "	wine	
g	" "	gone	brag	x	" "	example	
h	" "	hand		y	" "	yes	
j	" "	jade		z	" "	zone	adze
k	" "	kind	sick	ch	" "	chair	church
l	" "	land	ball	ng	" "	long	
m	" "	mine	him	sh	" "	shine	hush
n	" "	now	pin	th	" "	thou	
p	" "	put	lip	th	<i>aspirate</i>	thin	
q	" "	quince		wh	" "	when	
r	" "	ring	bar	zh	" "	azure	
s	" "	since	kiss				

These sounds of the vowels and consonants should be uttered in various ways.

1st. Let the pupil practise what is called exploding\* them; that is, let him pronounce each of them in a quick, sudden manner, like the report of a pistol.

2d. Let him prolong the same sounds, with care, to preserve their purity.

3d. Let him practise both the abrupt and the prolonged sounds of each, in conjunction with the consonants, and the combination of the consonants presented in Lesson 25.

4th. Let him practise all the above-mentioned sounds, in each of the

---

\* "This practice," says Dr. Barber, "will be found a more effectual method than any other of obtaining a strong and powerful voice — of strengthening such voices as are feeble, and of giving fulness and strength of tone to all in proportion to their natural capacities." He adds, immediately after, "The student has not obtained that use of his voice which it is the object of this table to teach him, until every sound it contains can be uttered with the suddenness of the report of fire-arms, without any apparent effort preceding the explosion, with a very high degree of percussive force, and with strength and fulness of tone." Again, he says in another place, "We know that persons with feeble voices have been rendered capable of speaking forcibly and impressively in public, by a perseverance in the practice here recommended." — *Gram. of Elocution*. p. 30. — Dr. Barber's work cannot be too highly recommended to all who would pursue this subject scientifically. In this lesson the author has departed in some respects from the arrangement of the vowel sounds, as presented in the tables of Dr. Barber, and adopted that which is contained in the spelling books commonly used. These lessons are designed principally as an introduction to the subject, and not as a full treatise. They who have leisure for a more extended view, are referred to Dr. Barber's Grammar, and to the very able, scientific, and more voluminous work to which reference has been already made — Dr. Rush on "The Philosophy of the Human Voice." Mr. Steele's work, entitled "*Prosodia Rationalis*," is likewise well worthy the attention of those who would acquire a thorough knowledge of the powers and peculiarities of the human voice.

different pitches or keys of the voice, mentioned in Lesson 27, p. 95 ; and likewise in a whisper. \*

Among the consonants there are two which require particular attention, namely, *l* and *r* ; and if there are any letters, the correct and distinct articulation of which distinguish a good from a bad pronunciation, they are these two.

It is recommended that the pupil be thoroughly exercised in the pronunciation of words which contain these letters, especially the *r*. This letter has two sounds, called the *smooth* and the *vibrant*. The vibrant *r* is pronounced by what is frequently called *rolling the tongue*. This sound, when properly made, is one which is highly pleasing to the ear ; but when too much prolonged, it becomes harsh and offensive, and is suited only for a rough or energetic utterance. Dr. Rush says that it " will be agreeable when it consists of one, or *at most* two or three strokes and rebounds of the tongue."

The smooth *r* is that sound which is heard in the words *bard*, *card*, *hard*. In such words it savors of affectation or provincialism to substitute the vibrant *r*.

#### EXERCISE ON THE SOUNDS OF *L* AND *R*.

802.

The lordly lion leaves his lonely lair.

803.

He was long, lean, and lank, and laughed loudly.

804.

How sweetly slow the liquid lay  
In holy hallelujahs rose !

805.

Let lords and ladies laugh and sing  
As loudly and as light ;  
We beggars, too, can dance, and fling  
Dull care a distant flight.

806.

Ruin seize thee, ruthless king.

\* The importance of clear and distinct utterance will be seen by the following sentences, in which the meaning depends upon it :

That lasts till night.

That last still night.

Who ever imagined such a notion to exist ?

Who ever imagined such an ocean to exist ?

S07.

Around the hearth the crackling fagots blaze.

S08.

Approach thou like the rugged Russian bear,  
The armed rhinoceros, the Hyrcan tiger.

S09.

The master current of her mind  
Ran permanent and free.

Round rugged rocks, rude ragged rascals ran.

Lean liquid lays like lightly lulling lakes.

After the pupil has sufficiently practised the utterance of the various sounds of vowels and consonants, both separately and in combination, it is recommended that he *daily* exercise himself in reading or speaking with all his powers of loudness and force. This habit will contribute much to the acquisition of strength of voice. But above all, let him remember that *distinctness of articulation* is of the utmost importance in utterance; and that a weak voice *with* this quality can be heard and understood at a much greater distance than a strong one without it.

Again; the pupil will find much benefit in the practice of swelling and diminishing the power of his voice. For this purpose, let him begin a long sentence softly, slowly, and in a low tone, and gradually swell his voice in pitch, power, and rapidity, till he has attained the utmost extent of those qualities of which it is susceptible; and then let it descend and fade away by degrees, till it becomes almost imperceptible.

And, lastly, reading with rapidity (*simply as an exercise of the voice*) will contribute much to the ease and power of utterance. But the pupil must never allow his words to pass from his mouth indistinctly. How rapidly soever he may read, as an exercise, he must be careful to give each syllable and each letter its distinct appropriate sound.

To these directions for the improvement of the voice may be added the caution to open the mouth, when speaking, in such a manner as to afford an easy passage for the sound. Many persons have contracted a habit of reading and speaking with the lips compressed in such a manner as entirely to alter the tone of the voice and destroy its distinctness of utterance. This caution must be particularly regarded by all who aim at excellence in the ART OF READING.

Dr. Rush has described four different kinds of voice; namely, the NATURAL, the FALSETTE, the WHISPERING, and the OROTUND, which he thus describes:

The NATURAL VOICE is that which we employ in ordinary speaking.

The FALSETTE is that peculiar voice in which the higher degrees of pitch are made, after the natural voice breaks, or outruns its power. The cry, scream, yell, and all shrillness, are various modes of the falsette.

The WHISPERING voice needs no description; but it may be observed that some persons are endowed with such clearness and distinctness in this kind of voice, that they can make themselves heard at a great distance when speaking in this way.

By the OROTUND voice is meant that natural or improved manner of uttering the elements, which exhibits them with a fulness, clearness, strength, smoothness, and a ringing or musical quality, rarely heard in ordinary speech; but *which is never found in its highest excellence, except through long and careful cultivation.*

In conclusion, it may be stated, that all who aim at excellence as Readers and Speakers, should endeavor to attain this last-described quality of voice.\* For their encouragement it may be added, that it has frequently been acquired by those whose voices were naturally weak and ineffective, and that no one, therefore, should despair of the attainment, — for WHAT MAN HAS DONE, MAN CAN DO.

---

\* Among the refinements in pronunciation, at which the careful student of the art of rhetorical reading should aim, may be particularly mentioned the legitimate sounds of *e* and *i*, in such words as *earth*, *mercy*, *mirth*, *birth*, &c., which are too commonly pronounced as if they were spelt *urth*, *murcy*, *murth*, *burth*. In the word *merit*, the *e* always receives its proper sound. The same syllable *mer*, common both to the words *merit* and *mercy*, should have the same pronunciation in both words; and the reader, by carefully noticing this fact, will find little difficulty in attaining the correct pronunciation of the *e*, in the words to which reference has been made. The proper sound of the *i*, likewise, in the words above mentioned, approaches nearer to the sound of short *e* than to that of *u*.

PART II.

---

INTRODUCTORY LESSONS

IN

E L O C U T I O N .

BY J. C. ZACHOS,

AUTHOR OF NEW AMERICAN SPEAKER.

## CONTENTS.

---

<i>Lesson</i>	<i>Page</i>
INTRODUCTION .....	159
1. ARTICULATION.—Elementary Sounds.....	165
2.     Of the Letters or Signs of Sounds .....	166
3.     Eight Vocal Tonics—checked (in the sound) .....	168
4.     Eight Vocal Tonics—vanishing (in the sound).....	170
5.     Diphthongs or Compound Vocals.....	171
6.     Atonics and Subtonics.....	172
7.     Seven Labial Sounds .....	173
8.     Six Linguo-Dental Sounds .....	174
9.     Eight Linguo-Palatal Sounds.....	174
10.    Four Guttural Sounds .....	175
11.    Exercises in Articulation .....	176
12. ACCENT.....	177
13. PRONUNCIATION .....	178
14. OF EXPRESSION .....	179
15.     Emphasis.....	180
16.     Inflexion .....	182
17.     Pitch and Force.....	184
18.     Quality of Tone .....	186
19.     Movement.....	188
20.     Pause .....	190
21. GESTURE.—An Analysis of Gesture .....	190
22.     Dramatic and Descriptive Gesture .....	193

## INTRODUCTION.

---

SCIENCE is taught by precept; Art must be taught by example. Elocution is an art, and therefore cannot be learned from books.

No book can supersede the living teacher. Here, as in all art, Nature must be appealed to at every step; there is no other or higher court to which to carry the decision.

The teacher by example can best stimulate the student to open his ear to the voice of Nature. A book such as this is only intended to stimulate and assist the consciousness of the student in the apprehension of Nature's dictates, and to serve the teacher with an efficient means of illustration.

It is a sign of narrowness and poverty of spirit, that the art of speaking is so poorly cultivated in most of our schools and colleges. It is but an imperfect preparation that they can give a man to enter society, without giving him the power of delivery of thought and feeling. The want of it makes the freeman afraid to exercise his rights, the thinker give way to the mere talker, the true statesman to the demagogue.

It makes poor, sniffing *interlocutors*, instead of bold and manly orators. It puts the province of governing in the hands of the shameless and the foolish, instead of those of the good and wise.

Let every youth be taught to speak; those who have talent and virtue will have so much the advantage over the stupid and the vicious.

But health of body as well as of mind depend upon this. There is scarcely a muscle or organ in the body, that is not brought into free and healthful exercise by an energetic exertion in speaking.

Let any one study his experience in giving a loud and con-

tinuous sound, and he will find how complicated and great is the effort.

The knees are stiffened ; the muscles of the back erect the person to the utmost ; the abdominal muscles are brought strongly into play ; the intercostal muscles expand the chest, and the lungs have the freest movement ; the circulation is quickened, and the whole man is roused to the centre of his living organism.

Can such an exercise be often resorted to without the greatest physical benefit ?

Children would suffer infinitely less from the sedentary habits and confinement of school, if they were given exercises in a sort of vocal gymnastics several times a day, in the course of the other school exercises. Many would thus be saved from consumption, bronchitis, spinal affections, and the numerous diseases that are often traced to confinement at schools and academies.

There seems a general prejudice against subjecting girls at school to vocal exercises, which works much to their injury in this respect.

Calisthenics and vocal gymnastics should be as much a part of their training as that of boys ; but in a different spirit, and for a different purpose. It is certain they need it as much physically, and in another aspect they need it as much morally. For though they are not expected to become public orators, it is no reason that their souls should be shut up in a husky and sputtering speech, or in a trembling and weak voice. Modesty and delicacy have nothing to do with such things, and it is folly to suppose that the full and energetic development of the *woman* can lead to any thing but to what is noble and beautiful.

NOTE.—The following movements, breathings and exercises of the voice suitable for the school-room, by expanding the chest, quickening the circulation, and imparting energy and pliancy to the respiratory and vocal organs, have considerable use in developing the powers of elocution.

#### MOVEMENTS.

1st. Position erect, with arms a-kimbo. The head elevated, the shoulders back and down ; place the hands upon the hips, then throw the elbows forcibly backward.

2d. Move the hands, after extending them downward by the sides, briskly up and down.

3d. Let the hands and arms be placed in a vertical position; then drawn down and projected upward with force.

4th. Extend the arms horizontally forward, and move them back and forth quickly and with force.

5th. Place the arms horizontally forward with the palms of the hands together; then throw them apart forcibly, bringing the back of the hands as nearly as possible behind the back.

6th. A variety of exercises in gestures descriptive or passionate, for the purpose of acquiring grace in movement. These the good taste and ingenuity of the teacher must suggest.

#### BREATHINGS.

1st. *Full breathing*.—Place the arms and hands as required in the first movement; slowly draw the breath until the chest is fully expanded; emit it with the utmost slowness.

2d. *Audible breathing*.—Draw in the breath as in full breathing, and expire it audibly in a prolonged sound of the letter *H*.

3d. *Forcible breathing*.—Fill the lungs, and then let out the breath suddenly and forcibly in the manner of an abrupt and whispered cough.

4th. *Sighing*.—Fill suddenly the lungs with a full breath, and emit it as quickly as possible.

5th. *Gasping*.—With a convulsive effort inflate the lungs; then send forth the breath more gently.

6th. *Panting*.—Breathe quickly and violently, making the emission of the breath loud and forcible.

#### THE VOICE.

For exercises of the voice, and especially in articulation, the table of elementary sounds and the preliminary exercises should be used daily and with a most assiduous practice.

## USE OF THE TABLE.

1st. In a distinct and moderate utterance of all the sounds.

2d. In an explosive and forcible manner of making each sound.

3d. In the application of all the elements of Elocution, while producing the different sounds ; as, Emphasis, Inflection, Pitch, Force, Tone, (especially the orotund,) Movement, &c.

A chart of these elementary sounds ought to be hung up in every school-room, and made the subject of diligent practice for some time.





Fig. 1.



Fig. 2.

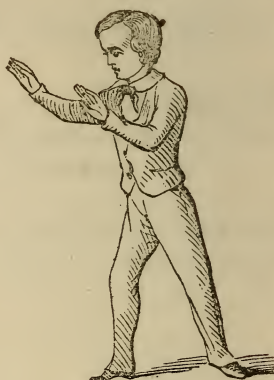


Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

## Dramatic Gesture.

# INTRODUCTORY LESSONS IN ELOCUTION.

---

## LESSON I.

### ARTICULATION.

#### ELEMENTARY SOUNDS.

THERE are forty-one elementary sounds in the English language, which may be thus arranged according to three principles of classification :

1. According to the organs with which they are chiefly formed : Vocal, Labial, Linguo-Dental, Linguo-Palatal, and Guttural.

2. According to the nature of the sound : Tonic, Subtonic, and Atonic.

3. According to the manner of expressing the sound : Checked, Vanishing, Abrupt, Smooth, Liquid, Resonant, Aspirate, Ambiguous.

These are presented in one view in the following table :

#### THE ELEMENTARY SOUNDS (41).

##### 16 VOCAL TONICS.

###### 8 Checked.

- |                     |       |              |
|---------------------|-------|--------------|
| 1. <i>I</i>         | as in | <i>It.</i>   |
| 2. <i>E</i>         | "     | <i>Bet.</i>  |
| 3. <i>A</i>         | "     | <i>At.</i>   |
| 4. <i>A</i> (final) | "     | <i>Era.</i>  |
| 5. <i>O</i>         | "     | <i>Odd.</i>  |
| 6. <i>U</i>         | "     | <i>Up.</i>   |
| 7. <i>O</i> (final) | "     | <i>Hero.</i> |
| 8. <i>U</i>         | "     | <i>Put.</i>  |

###### 8 Prolonged and Vanishing.

- |             |       |               |
|-------------|-------|---------------|
| 1. <i>I</i> | as in | <i>Pique.</i> |
| 2. <i>E</i> | "     | <i>Ere.</i>   |
| 3. <i>A</i> | "     | <i>Rare.</i>  |
| 4. <i>A</i> | "     | <i>Far.</i>   |
| 5. <i>O</i> | "     | <i>Or.</i>    |
| 6. <i>U</i> | "     | <i>Cur.</i>   |
| 7. <i>O</i> | "     | <i>Oar.</i>   |
| 8. <i>U</i> | "     | <i>Rule.</i>  |

## 25 ATONICS AND SUBTONICS.

7 *Labials*. 6 *Linguo-Dental*. 8 *Linguo-Palatal*. 4 *Guttural*.

8 Abrupt	{	Aton.	1. P.	1. T.	1. Ch.	1. K.
		Subton.	2. B.	2. D.	2. J.	2. G.
8 Smooth	{	Aton.	3. F.	3. Th.	4. S.	3. Sh.
		Subton.	4. V.	5. Th.	6. Z.	4. Zh.
2 Liquid Subton.					5. L.	6. R.
3 Resonant Subton.		5. M.			7. N.	3. Ng.
2 Aspirate Aton.		6. Wh.				4. H.
2 Ambiguous Subt.		7. W.			8. Y.	

## MOST COMMON COMPOUND VOCALS.

1. <i>Ai</i> as in <i>Aim</i> .	5. <i>Oi</i> as in <i>Oil</i> .
2. <i>Ie</i> " <i>Pie</i> .	6. <i>Oi</i> " <i>Going</i> .
3. <i>Ou</i> " <i>Thou</i> .	7. <i>Ui</i> " <i>Ruin</i> .
4. <i>Ow</i> " <i>Blow</i> .	8. <i>Ue</i> " <i>Fluent</i> .

## LESSON II.

## OF THE LETTERS OR SIGNS OF SOUNDS.

The irregularity and the inadequacy of the signs of sound used in the language, present great difficulties in learning to read and write it correctly.

It is an obstacle likewise in acquiring a correct articulation; for in this the proper significance of every letter or sign of sound that enters into the word should be distinctly apprehended. But this is not always easy in the present state of Orthoëpy.

I proceed, therefore, to such an analysis of the use of the present signs of the elementary sounds in the language, as may assist in acquiring a correct articulation.

There are forty-one elementary sounds, and only twenty-six letters or signs of sounds; consequently there is a deficiency of fifteen signs, which has to be made up by making the same sign represent several different sounds; and for some sounds there is no especial letter, but only some combination of letters.

---

NOTE.—Indeed the greatness of the difficulty that attends this subject, can only be appreciated by those who have directed to it a special attention. The painful toil and trouble of our childhood is

As I propose to give the student a clear idea of each elementary sound, and the different ways of marking it, I shall treat of each separately. But I must premise that accurate articulation can only be learned from a teacher who is versed in the same; and such remarks as can be made in a book can only refer the intelligent pupil to his consciousness, and put him *upon the way* merely of verifying the true sounds.

forgotten in the facility which long drilling and constant repetition have given to our maturer years. Yet the first three or four years of instruction are chiefly spent in teaching children the proper significance and use of those signs of sound. When we consider that all this labor is owing to irregularities that can be swept away in one blow by the adoption of one simple law, viz. that of having a single sign for each elementary sound, it seems a wonder that intelligent beings should submit to such a monstrous perversion of human labor.

It is a subject I cannot here enter upon; but the reformation proposed in this respect demands the earnest attention and practical co-operation of every one interested in the cause of education. What shall we make of a system of representative signs, in view of any thing rational or convenient, which leaves one a choice of eleven thousand six hundred and twenty-eight different ways of spelling the same word!

To make my assertion good, I will take the word *Constantinople*. There are thirteen simple sounds in it, not counting the final *e*, which is silent. A glance at the following analysis with respect to the signs of sounds, will show that the analogy of common usage will justify one in representing several of these sounds by more than one sign, making in all nineteen different signs for thirteen sounds. These nineteen signs, according to the Algebraic *Theory of Combinations*, can be used to spell the word in eleven thousand six hundred and twenty-eight different ways! And this, not throwing in any silent letters, in which words abound, *and which might swell the present calculation to over a million!!*

As a curiosity, one of these combinations is given—*Kandendo-naple*—justified by the analogy of the sound of *k* in *kick*, *a* in *all*, *c* in *city*, *d* in *stopped*, *e* in *there*, *o* in *women*, *a* in *was*. Not only is there scarcely a letter in the language that represents one invariable sound, but most of them stand for so many different sounds as to place upon the present twenty-six letters the labor of representing one hundred sounds! besides, twelve of these are often suent, and have no significance in combination.

Such is this embroglio and sense-confounding system of representative signs! Nothing but a dry routine, a constant drilling, and a stultifying repetition, can ever make a tolerable speller.

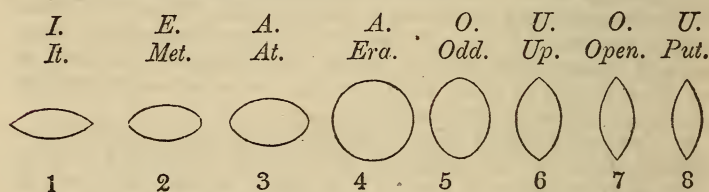
## LESSON III.

EIGHT VOCAL TONICS—CHECKED (*in the sound*).

(See the table.)

These are called vocal, because the sound comes from the vocal organs proper, unmodified by the action of the tongue, teeth, and palate, as other sounds, but only by the shape which the cavity of the mouth assumes when they are sent forth. They are called tonics, because they are the proper tones or musical sounds in language. They are called *checked* in the sound; that is, there is a positive effort made by the organs, in which the sound is checked, stopped, or *snatched up* abruptly when it is fully formed. This distinguishes them from another class of sounds radically the same as these, but differing in the manner in which the sound is completed. These eight sounds form a natural ascending and descending scale analogous to the musical scale, in which the volume of sound enlarges up to the fifth sound, then diminishes again, but not in the same manner.

The volume of sound is determined by the cavity of the mouth, which is most enlarged and approaches most to a circle in the fourth sound; then contracts to form the sounds before and after; but this contraction is different for the sounds on the right from those on the left of the fourth sound. Thus, taking the circle to represent the fourth sound, then a series of ellipses will represent the other sounds; thus:



These represent severally the cavities of the mouth in forming the sounds.

It is in representing this class of sounds chiefly that the irregularities of the present system of signs appear most conspicuous.

In treating of the sounds, the order of the table is observed. All the letters that are ever used to represent each sound are given as appropriate signs of the sound.

## ILLUSTRATIONS OF THE VOCAL TONICS—CHECKED.

## FIRST SOUND.

I	as in	It.	Ey	as in	Lackey.
Ee	"	Been.	Y	"	Hymn, Lyric.
U	"	Busy.	Ei	"	Foreign.
O	"	Women.	Ui	"	Guilt.
E	"	Pretty.	Ie	"	Sieve.

Ea as in Guinea.

## SECOND SOUND.

E	as in	Met.	Ea	as in	Dead, Head.
A	"	Any, Many.	Ai	"	Said.
U	"	Bury.	Ay	"	Sunday, Monday.

Eo as in Leopard, Jeopardy.

## THIRD SOUND.

A	as in	Ask, Acute, Abode.	Ai	as in	Plaid.
		Au	as in		Laugh.

## FOURTH SOUND.

A (final or unaccented) as in Boa, Coma, Stigma, Era, Mama.

N. B.—A feeble manner of giving this sound often confounds it with the sixth sound of the Table, or with the first and lightest sound of R.

## FIFTH SOUND.

O	as in	Odd, On, Rob, Sob.	A	as in	Wad, Was.
---	-------	--------------------	---	-------	-----------

## SIXTH SOUND.

U	as in	Up, Bud, Cup, Fun.	Io	as in	Cushion, Motion.
Ou	"	Rough.	O	"	Done, Colonel.
Eo	"	Surgeon.	Oo	"	Blood.

## SEVENTH SOUND.

O (final or before an Abrupt Atonic) as in Hero, Bravo, Plato, Cocoa, Open, Opal, Cargo, Sago, Also, Ditto, Calico.

## EIGHTH SOUND.

U	as in	Put.	Oo	as in	Good, Book.
O	"	Wolf.	Ui	"	Suit.

Ou as in Would, Could.

## LESSON IV.

EIGHT VOCAL TONICS.—VANISHING (*in the sound*).

This class of vocal tonics is radically the same as the checked ; they differ merely in having a secondary and more feeble tone of the same kind as the first, which may be called the *vanishing* tone. It is a prolongation of the radical tone, but of a more evanescent and lighter character, into which the radical tone expires.

It will be observed by this, that the distinction between the checked and vanishing sounds, is not that of long and short. The checked are always short, and the vanishing are relatively longer ; but when either come under the influence of accent and expression, this distinction is confounded and almost lost.

The checked and vanishing tonics have generally the same representative signs, and correspond to each other.

N. B.—In every syllable where there is a vanishing sound, there are always two tonic signs, or an R, except in some monosyllables.

The tonic signs are not always in *juxta*-position, as in Theme. The first of these represents the radical, and the second the vanishing sound. The same effect is produced by an R, which lengthens the preceding tonic without losing its own specific sound.

## ILLUSTRATIONS OF THE VOCAL TONICS—VANISHING.

## FIRST SOUND.

E	as in	Be, Me, He, Theme.	I	as in	Pique, Machine.
Ee	"	Eel, Feel, Seen.	Eo	"	Feof.
Ie	"	Shield, Field.	Ui	"	Build.
Ea	"	Bean, Sea, Eager.	Uay	"	Quay.

## SECOND SOUND.

E	as in	Where, There, Ere.	Ei	as in	Heir.
---	-------	--------------------	----	-------	-------

## THIRD SOUND.

A	as in	Care, Rare.	Ai	as in	Hair, Air.
---	-------	-------------	----	-------	------------

## FOURTH SOUND.

A	as in	Father, Arm, Balm.	Ea	as in	Heart.
		Ua	as in	Guard.	

## FIFTH SOUND.

A as in All, Ball, Halt.	Ou as in Brought, Fought.
Au " Aught.	O " For, Nor.
Aw " Law.	Oa " Broad.

## SIXTH SOUND.

Er as in Err, Herb, Therefore.	Yr as in Myrrh.
Ear " Earth, Hearth.	Ur " Curb, Furl.
Ir " Firm, Gird, Mirth.	Or " World.

Uer as in Conquer.

N. B.—The presence of the R seems essential to this vanishing tonic, but does not lose its own peculiar sound.

## SEVENTH SOUND.

Ou as in Pour, Four.	Oa as in Oar, Hoar.
Oo " Door.	O " Core, Sore.

I have hesitated somewhat about this, and its corresponding checked sound in the Table, (see the Table of Elementary Sounds,) as not being distinctly recognized in any analysis of the elementary sounds that I have met with. But I have not been able to reject them from the analysis that I have made of these sounds, and I think they will approve themselves to most ears who have attended to the sounds made in correct articulation.

There is a tendency in this sound, except, I think, before the letter R, to vanish in the eighth sound of the Vocal Tonics, making a diphthong, as in Ode, Old, Soul, Beau, Foe, Dough, Bow, &c.

## EIGHTH SOUND.

O as in Move, To, Do.	Ue as in True, Sue, Due.
Oo " Ooze, Loose, Noose.	U " Rule, Fuse, Tube.
Ew " Crew, Drew, New.	Oe " Shoe.
Ui " Cruise, Bruise.	Ui " Juice.

Ieu as in Lieu, Purlieu.

---

 LESSON V.

## DIPHTHONGS OR COMPOUND VOCALS.

A diphthong consists of two tonic sounds following in succession, and coalescing more or less; each preserves its separate sound.

The second sound, however, has generally the character of a vanishing sound.

In the following table of diphthongs, the numbers indicate which of the tonics, in the order of the table of elementary sounds, make up each diphthong.

1.=1 and 2. Ee. *Examples*: Seest, Freest.

2.=1 and 3. Ea, Ia. *Ex.*: Reaction, Beatitude, Piazza.

3.=1 and 7. Eo. *Ex.*: Creole, Seraglio.

4.=1 and 8. Ew, Ue, Ui, Eau, Iew, U. *Ex.*: Few, View, Mute, Dew, Beauty, Clew. The sound of Y as a subtonic is here often touched in connecting the first and second sound of this diphthong.

5.=2 and 1. A, Ai, Ay, Ey, Ei, Ea. *Ex.*: Ale, Aim, Lay, Prey, Neigh, Yea, May.

6.=4 and 1. I, Ai, Ey, Uy, Ie, Y, Ey. *Ex.*: I, My, Eye, Närvete, Buy, Pie, Guile, Ley.

7.=4 and 8. Ou, Ow. *Ex.*: Thou, Loud, Now, Cow, Stout.

8.=5 and 1. Oi and Oy. *Ex.*: Oil, Void, Coy, Joy, Boy.

9.=7 and 1. Oi, Owi, Ewi. *Ex.*: Going, Throwing, Sewing.

10.=7 and 2. Oe, Owe. *Ex.*: Poet, Lowell, Coëxist.

11.=7 and 8. Ow, Oe, Ou, O, Eau, Oa, Ew. *Ex.*: Though, Blow, Dough, Foe, Ode, Old, Beau, Sew, So, No, Sow.

12.=8 and 1. Oi, Ui, Ooi. *Ex.*: Doing, Ruin, Cooing.

13.=8 and 2. Ue, Ua, Ewa. *Ex.*: Truant, Fluent, Renewal.

14.=8 and 3. Ua, Wa. *Ex.*: Quack, Thwack.

15.=8 and 7. Uo. *Ex.*: Quote.



## LESSON VI.

### ATONICS AND SUBTONICS.

The chief difficulties of correct and forcible articulation are connected with the enunciation of this class of sounds. Indeed, it has been said, "Take care of your consonants, and the vowels will take care of themselves." Too much attention, therefore, cannot be paid to the clear apprehension and familiar practice of this class of elementary sounds. All the symbols used to mark the sound are given.

## LESSON VII.

## SEVEN LABIAL SOUNDS.

The Labial Sounds are so called, because the sound or breath, in passing from the mouth, is chiefly modified by the position and action of the lips. In describing them, the same order is observed as in the Table.

1. P. An atonic abrupt sound. Atonic, because it has no tone or musical sound; but is merely a strong expulsion of the breath in a whisper. Abrupt, because in the manner of forming it, the breath is suddenly or abruptly forced through the lips. *Ex.*: Pip, Pulp, Pope, Paper, Pop, Palpable, Pauper, Papa.

P is sometimes silent. *Ex.*: Psalm, Psalter, Receipt.

2. B. A subtonic abrupt sound. Subtonic, because while it has an audible sound it does not amount to a tone or a musical sound, but to a sort of murmur. *Ex.*: Babe, Bulb, Barb, Blab, Bob, Bib, Bible, Bibber.

B is sometimes silent. *Ex.*: Debt, Dumb, Thumb, Subtle.

3. F, Gh, Ph. An atonic smooth sound. Smooth, because the sound or breath is allowed to pass with less resistance and in a more gentle manner than in most of the atonic and subtonic sounds. *Ex.*: Fife, Fade, Phosphorescent, Fearful, Phantom, Rough, Laugh, Philosopher, Enough, Tough.

Gh and Ph are sometimes silent. *Ex.*: Dough, Through, Plough, Phthisic, Phthisis.

4. V. A smooth subtonic sound. *Ex.*: Vivid, Vivacious, Velvet, Vie, Vain, Voice.

5. M. A resonant subtonic. Resonant, a peculiar ringing sound that is obtained by forcing the sound through the nose. *Ex.*: Man, Mummy, Mimic, Mama, Moon, Moment, Mammoth.

6. Wh. An aspirate atonic. Aspirated, by the forcible manner in which the breath is forced through the lips when in the attitude of forming the sound. *Ex.*: When, Wheel, Whether, What, Whittle, White.

7. W. An ambiguous subtonic. Ambiguous,—it approaches very near to the nature of a vocal tonic; but as it is never sounded by itself, independent of some tonic sound, it seems more proper to class it with the subtonics. *Ex.*: Woe, Wed, Weak, Wood, Well, Wayward, We, Way.

W is sometimes silent. *Ex.*: Wrong, Write, Wrestle, Wreck.

## LESSON VIII.

## SIX LINGUO-DENTAL SOUNDS.

1. T or D (final). An abrupt atonic. *Ex.*: Tart, Trout, Tint, Tactics, Tittle-tattle, Titular, Rushed, Helped, Stopped.

T is sometimes silent. *Ex.*: Ragout, Eclat, Debut.

2. D. An abrupt subtonic. *Ex.*: Dead, Dared, Did, Deed, Dandy, Diddle, Deduce, Odd, Duds.

D silent. *Ex.*: Wednesday, Handkerchief.

3. Th. Atonic—smooth. *Ex.*: Thin, Theme, Thorn, Lath, Moth, Bath, Think, Threat.

4. S, C. A smooth atonic. *Ex.*: Sauce, Cease, Secede, Kiss, Succeed, Seduce, Sense, Saucy, Sluice.

N. B.—C has this sound only before E, I, Y.

5. Th. A smooth subtonic. *Ex.*: Thither, That, Thou, They, Whither, Then, This, Those.

6. Z, S, X, C. A smooth subtonic. *Ex.*: Zeal, Buzz, Ease, Rose, Is, Discern, Diseases, Xenophon, Suffice, Sacrifice.

## LESSON IX.

## EIGHT LINGUO-PALATAL SOUNDS.

The Linguo-Palatal Sounds are those which, in passing out of the mouth, are modified by the action of the tongue upon the palate.

1. Ch, Tch. An abrupt atonic sound. *Ex.*: Church, Check, Witch, Rich, Stretch, Catch, Chatter.

2. J, G. An abrupt subtonic. *Ex.*: Judge, Gem, Ginger, Just, Jacob, Genus, George.

3. Sh, S, T, C. A smooth atonic. *Ex.*: Shame, Shun, She, Nation, Nuptial, Martial, Ocean, Social, Special, Sure, Sugar.

4. Z, S. A smooth subtonic. *Ex.*: Azure, Closure, Hosier, Pleasure, Grazier, Treasure.

5. L. A liquid subtonic. Liquid—a peculiar flowing freedom of sound readily coalescing with the tonic sounds. *Ex.*: Loll, Jill, Lily, Lollard, Likely, Lovely, Lowly, Lonely, Lullaby.

L is sometimes silent. *Ex.*: Alms, Balm, Calf, Half, Chalk.

6. R. A liquid subtonic. This sound is given with three degrees of intensity. In the first, the tongue is held close to the palate without touching it, and the sound is emitted similar to a tonic, but with less openness and freedom. It is thus sounded when it follows a tonic in the same syllable. In the second, the tongue (not the tip) just touches the palate. This sound is given to R before a tonic. In the third, the tip of the tongue is made rapidly to vibrate against the palate. This is employed for great emphasis. *Ex.*: Are, More, Far, Car, Roll, Rare, Trembling, Trill.

7. N. A nasal subtonic. *Ex.*: Nine, None, New, Ninny.  
N silent. *Ex.*: Hymn, Kiln, Column, Autumn.

8. Y. An ambiguous subtonic. Ambiguous, both because its subtonic approaches very near to a tonic sound, and often the letter is a pure character.

Y as a subtonic. *Ex.*: Ye, Yell, Yarn, You, Youth.

Y as a tonic. *Ex.*: Eye, By, Fry, Lily.

Y silent. *Ex.*: Key, Sunday, Monday, &c.

## LESSON X.

### FOUR GUTTURAL SOUNDS.

The Guttural Sounds are those which, in passing through the throat, are there modified by the action of the back part of the tongue against the rear-palate.

1. K, C, Q. An abrupt atonic. *Ex.*: Kick, Chord, Quick, Cocôa, Cook, Quote.

N. B.—C has this sound before A, O, U.

Q is always followed by U.

K is sometimes silent. *Ex.*: Knife, Knight, Knell, Knob.

2. G. An abrupt subtonic. *Ex.*: Gig, Gay, Rug, Egg, Gag, Giggles.

G silent. *Ex.*: Sign, Deign, Gnash, Gnat, Phlegm.

3. Ng, N. A nasal subtonic. *Ex.*: Bringing, Ringing, Singing, Gingham, Ink, Bank, Drink, Wink.

4. H. An aspirate atonic. *Ex.*: Hate, Ha! Ha! Hall, Hot.

H silent. *Ex.*: Heir, Honest, Humble, Hour, Honor.

## LESSON XI.

## EXERCISES IN ARTICULATION.

## SUBTONIC COMBINATIONS.—(FOR PRACTICE.)

1. Bl, dl, gl, rl, vl, zl, lb, ld, lm, ln.—Able, handle, glow, hurl, driv'l, muzz'l, bulb, fold, film, fall'n.
2. Br, dr, gr, rb, rd, rg, rm, rn.—Brand, draw, grave, barb, lard, barge, arm, barn.
3. Bz, dz, gz, thz, lz, mz, nz, rz, vz.—Robes, deeds, begs, breathes, falls, tombs, fans, wars, lives.
4. Gd, jd, ld, md, nd, ngd, bld, dld, gld, rld, zld.—Begg'd, wedg'd, fold, doom'd, land, hang'd, hobbl'd, addl'd, hagg'l'd, snarl'd, muzzl'd.
5. Lbd, rbd, lmd, rmd, dnd, rnd, snd, rvd.—Bulb'd, barb'd, film'd, arm'd, madd'n'd, burn'd, reas'n'd, carv'd.
6. Rbz, rdz, rmz, rnz, rvz, dnz, zmz, znz.—Orbs, bards, arms, barns, carves, madd'ns, spasms, pris'ns.
7. Lbz, lvz, lmz, ldz, blz, dlz, glz, rlz, vlz, zlz.—Bulbs, elves, films, folds, cables, addles, mangles, hurls, driv'ls, muzzles.

## ATONIC COMBINATION.

1. Fs, ks, ps, ts, sk, sp, st.—Cliffs, rocks, caps, bats, mask, spend, stone.
2. Fth, pth, fths, pths, fts, pts, sps, sts.—Fifth, depth, fifths, depths, wafts, crypts, clasps, rests.
3. Ft, kt, pt, sht, cht, skt, spt, fst, pst.—Oft, sack'd, crept, push'd, fetch'd, mask'd, clasp'd, laugh'st, lap'st.

## SUBTONIC AND ATONIC COMBINATIONS.

1. Fl, kl, pl, sl, tl, lsh, lth, lk, lp, ls, lt.—Fling, cling, plume, slay, title, filch, health, milk, help, false, halt.
2. Fr, kr, pr, tr, rf, rch, rk, rp, rs, rt.—From, crown, prance, trade, turf, search, hark, harp, hearse, cart.
3. Mf, mp, mt, ngk, nch, nt, kn, sn, vn.—Nymph, hemp, tempt, ink, linch, meant, tak'n, snow, ev'n.
4. Knd, pnd, pld, sld, tld, lft, lkt, lpt.—Beck'n'd, op'n'd, rippl'd, nestl'd, titl'd, delft, milk'd, help'd.
5. Rth, rsh, rft, rkt, rnt, rpt, sht, skt.—North, marsh, wharf'd, work'd, burnt, harp'd, smash'd, mask'd.
6. Lfs, nfs, lks, lts, nts, ngths, lths.—Gulfs, nymphs, milks, halts, wants, lengths, healths.

7. Dst, gst, fst, lst, mst, nst, pst, rst.—Did'st, begg'st, laugh'st, fall'st, comb'st, winc'd, rapp'st, burst.

8. Blst, dlst, flst, glst, klst, lpst, rlst, tlst, zlst.—Troubl'st, handl'st, triff'st, mangl'st, wrinkl'st, help'st, hurl'st, settl'st, muzzl'st.

9. Bdst, gdst, ldst, ndst, rdst, vdst, rlst, ntst.—Prob'dst, begg'dst, hurl'dst, send'st, lord'st, liv'dst, hurl'st, want'st.

10. Rbst, rmst, dnst, knst, rnst, rvst, znst.—Barb'st, warm'st, hard'n'st, black'n'st, burn'st, curv'st, impris'n'st.

11. Bldst, dldst, gldst, kldst, rldst, lldst, vldst.—Troubl'dst, fondl'dst, mangl'dst, wrinkl'dst, hurl'dst, sell'dst, drivl'dst.

12. Lmdst, rmdst, rndst, dndst, kndst, zndst.—Whelm'dst, arm'dst, burn'dst, hard'n'dst, lik'n'dst, impris'n'dst.

## LESSON XII.

### ACCENT.

Accent is a stronger impulse of the voice laid on a particular syllable. Every word has its accent, but this is never marked in writing, nor is there any system of rules adequate to guiding the student in placing the accent correctly. This is another defect in our system of notation, which can only be supplied by oral instruction. The importance of accent, however, will appear from the fact that it is sometimes the only means of distinguishing the meaning of the word.

*Ex.*—I *présent* you with a *présent*.

I *refûse* the *réfûse*.

They *concèrt* their plan in *cóncert*.

I did *recòrd* the *récord*.

Sometimes the ordinary accent of the word is changed by a contrast in sense.

*Ex.*—He must *încréase*, but I must *décréase*.

I did not say to *éxport* but to *împort*.

He that *déscended* is the same as he that *âscended*.

## LESSON XIII.

## PRONUNCIATION.

A correct pronunciation includes the right method of articulating the elements of words and placing the proper accent.

A good pronunciation is the result merely of a patient and studious mechanical practice of the elements, and can be learned by any one who will subject himself to the necessary labor.

But it is absolutely essential to the good reader and speaker; for without it, all other virtues and powers of expression are covered up under this defect.

The chief difficulty consists in the articulation. The following examples are intended to bring out the utmost force of articulation and pronunciation, and must frequently be resorted to by the student for practice.

## EXERCISES.

He is content in either place.

He is content in neither place.

They wandered weary over wastes and deserts.

They wandered weary over waste, sand, deserts.

I saw the prints, without emotion.

I saw the Prince, without emotion.

Whoever heard of such an ocean?

Whoever heard of such a notion?

That last still night.

That lasts till night.

His cry moved me.

His crime moved me.

He could pay nobody.

He could pain nobody.

When Ajax strives some rock's vast weight to throw,  
The lines too labor, and the words move slow.

Thou laid'st down and slept'st.

I saw a saw, saw six sleek, slim, saplings.

The lonely lion lamely limped along the lane.

He was o'erwhelm'd with whirlwinds wild.

With cruel crutch, he cracked my crown.

With horrid howls, he heaved the heavens above.  
 Round the rough rocks, the ragged rascal ran.  
 Only think, I thrust three thousand thistles through the  
     thick of my thumb.  
 And there the finest streams through tangled forests stray.  
 The masts stood steadfast through the severest storm.  
 As thou found'st, so thou keep'st me.  
 The wolf's long howl on Ululaska's shore.  
 Each on his rock transfixed, the sport of racking whirlwinds.  
 He authoritatively and peremptorily forbade all intercom-  
     munication between those extraordinarily intractable  
     individuals.

N. B.—I would impress it *especially* upon the teacher, that the best way to secure a distinct and forcible articulation is to give the pupil a daily exercise of *spelling by sound*, that is, enunciating every elementary sound in a word by itself, and then the word as a whole.

---

## LESSON XIV.

### OF EXPRESSION.

Articulation and Pronunciation treat of the mechanical and material agencies of Elocution; the soul lies in *expression*. Of this we shall treat under seven particulars—Emphasis, Inflection, Pitch, Force, Tone, Movement, and Pause.

The mechanical part of Elocution, consisting in the proper use and discipline of the material organs for the pronunciation of articulate sounds, requires mere force of will and patient practice; it is an admirable discipline for both.

The more elevated and *moral* part of Elocution—that evanescent and indescribable, but most magic power of *expression*, requires the high cultivation of feeling, the imagination, and tender and powerful sympathies of the soul.

It is thus that Elocution becomes a noble means of discipline and cultivation for the whole man. The secret here is to surrender the mind wholly to the impulse of nature, forgetful of self in the feeling and thought of the moment, and truly re-

flecting in the attitude and gesture, as in a glass, the sentiment and meaning of the language.

But here the student of oratory must, for the most part, "minister unto himself;" the teacher can do little else than criticise, and direct him generally in nature's path.

I proceed to give a brief analysis of each of the elements of expression.

## LESSON XV.

### EMPHASIS.

Emphasis is a certain force of utterance expended upon a single word, to call attention thereto, and mark special significancy.

It is indefinite in its nature and amount, varying according to the strength of significancy and the character of the subject; but for the sake of clearness we shall mark three degrees, and indicate the lowest by *italics*, the next by SMALL CAPITALS, and the highest by LARGE CAPITALS.

The significancy and sense of reading depends chiefly upon the emphasis. Take, for instance, the simple phrase, Will you go to town to-morrow? You may vary the sense in six different ways by emphasis, thus:

1. *Will* you go to town to-morrow?  
i. e. Will you or not?
2. Will *you* go to town to-morrow?  
i. e. Will you or somebody else?
3. Will you *go* to town to-morrow?  
i. e. Will you go or stay?
4. Will you go *to* town to-morrow?  
i. e. Will you go to or from?
5. Will you go to *town* to-morrow?  
i. e. To town or somewhere else?
6. Will you go to town *to-morrow*?  
i. e. To-morrow or next day?

Emphasis will *infallibly result* in reading or speaking, if there is a clear apprehension of *the sense* of what is read or spoken, and a strong desire to produce an impression on the hearer: hence the rule that will supersede all other rules in the attain-

ment of this, as well as all other points of expression, is this—*strive ever for concentration of thought and lively feelings* in reading or in speaking. This is the beginning and the end of all instruction.

Let any child that can read take up a book that it can feel and understand, and it neither will nor *can* avoid putting emphasis on words, according to its interest in, and apprehension of, the subject matter.

The only way that a teacher can promote these in a pupil is *by example*.

He must be a good reader and speaker *himself*, else it is “the blind leading the blind.”

All emphasis is one of three kinds—Demonstrative, Antithetic, and Cumulative.

The first points the attention to some particular thought in preference to all others.

The second points out a distinction, opposition or antithesis between two thoughts.

The third raises the attention to the highest pitch by accumulating power and significancy on a single word by repetition.

#### EXAMPLES IN DEMONSTRATIVE EMPHASIS.

Let kings that *fear* forgive; blows and *revenge* for me.

'Twas base and poor; unworthy of a *man*

To forge a scroll, so villainous and loose.

But I did not call him to *order*, WHY? because the limited talents of *some*, render it IMPOSSIBLE for them to be *severe* and *parliamentary*, at the same time.

Let that PLEBEIAN talk, *it is not my trade*.

But here I stand for *right*, for ROMAN right.

How *came* he to the brink of that river? how dared he *cross* it?

He should have *perished* upon the brink ere he had crossed it.

I defy the honorable gentleman, I defy the whole PHALANX.

#### EXAMPLES IN ANTITHETIC EMPHASIS.

What is *done* cannot be *undone*.

There is a material difference between *giving* and *forgiving*.

He must *increase*, but I must *decrease*.

This is the main point—not progress *everywhere*, but *somewhere*.

I did not say an *elder* soldier, but a *better*.

Homer was the better *genius* ; Virgil the better *artist*.

#### EXAMPLES IN CUMULATIVE EMPHASIS.

*To arms!* TO ARMS! TO ARMS!

My first argument for the adoption of this measure is, *the people demand it*. My second argument is, *THE PEOPLE DEMAND IT*. My third argument is, *THE PEOPLE DEMAND IT*.

None but the *brave* : none but the *BRAVE* : none  
But the *BRAVE* deserve the fair.

### LESSON XVI.

#### INFLEXION.

Inflexion is the variation of the pitch of the voice from its key-note, or the ordinary governing tone used in speaking or reading on any occasion. All persons have a key-note, or prevailing sound in their conversation, which arises chiefly from the character of their voice, as base, treble, alto, soprano, &c.

Every subject has also its appropriate key-note or pitch suitable to the subject matter, the person speaking, and the occasion. This must be determined by each for himself.

In reading or speaking the voice is constantly varied from this prevailing note, and with more or less rapidity changes from the lowest to the highest compass of its tones.

The *life* of good speaking depends much upon the compass and variety of inflexion.

Clear thought and strong feeling put the right inflexions in the power of the student, as they do every other point of expression ; for then he places himself under the inspiration of *nature*, the only guide in the noble art of Elocution.

Observe that every syllable has its own note, and it is rarely, except in a style called the monotone, or in feeble and monotonous reading, that the same tone ought to occur twice in succession. This gives that charming variety to the voice in good speaking, without which it would pall upon the ear. Every polysyllabic word, every clause, and every sentence, has a highest, and a lowest tone in it ; and the rising to the one and

the falling to the other constitutes inflexion. One is called the rising, the other the falling inflexion. In a single word (a polysyllable) the accented syllable commands the highest note in the word.

*Emphasis* will run the vowel sound of a monosyllable through several notes of the scale, otherwise it has but one tone.

*Ex.*—*How'*, dare you say so!

In clauses and sentences the rising and falling inflexion occur according to the sense and character of the sentiment; the *degree* of it is a matter entirely indefinite, but depends upon the strength of the feeling.

As a general rule, the voice rises to the highest pitch, in a clause, on the accented syllable of the emphatic word; but it is at the end of clauses and sentences that the inflexion is most marked and can be best described.

For this purpose I shall give a few general principles for the guidance of the student in inflexion.

The falling inflexion occurs—

1. At the end of a sentence where the sense is complete and affirmative or negative.

*Ex.*—The wind and rain are over'.

I say it is not so'.

2. At the end of a clause, in language of Command, Remonstrance, Denunciation, Reproach, Terror, Awe, or any vehement emotion accompanied with strong affirmation.

*Ex.*—Down', cried Mar, your lances DOWN', &c.

*Why'* will you act *thus'* in the King's presence'?

*Woe* unto you', Scribes and Pharisees', *Hypocrites'*!

*Thou slave'*, *thou wretch'*, *thou coward'*!

Angels and ministers of grace', *defend* us'.

The rising inflexion occurs—

1. At the end of a sentence interrogative and where it can be answered by yes or no.

*Ex.*—Canst thou minister to a mind diseased'?

2. At the end of a clause, where the sense is incomplete and where the sentence is not strongly affirmative, when Expectation, Concession, Inquiring Wonder, or Indignant Surprise is expressed, or Contemptuous Slight is implied, or where the subject matter is treated as unimportant or trifling.

- Ex.*—Of all the fields fertilized with carnage'.  
 I grant you this may be abused'.  
 What, am I *braved'* ?  
 Is it possible' ?  
 There is *no* terror in your threats', Cassius'.  
 I care not if you did'.  
 I don't care much', it is of no consequence'.

In certain styles of expression the voice takes a waving inflexion between high and low pitch, with a rapid transition. This occurs in Irony, Sarcasm, Scorn, Derision; and may be given on a single word or a phrase.

- Ex.*—O *yēs*, you are all that is courteous'.  
 He is a *rare* pattern of humanity'.

The same is found in certain kinds of Indecisive Assertions.

- Ex.*—One may be *wise*, though he be *poor*'.  
 I shall *go*, though I cannot tell when'.

## LESSON XVII.

### PITCH AND FORCE.

*Pitch* refers to the general condition of the tones of the voice in repeating a passage, and must be distinguished from *Inflexion*, which describes the transitions of the voice in a word, clause, or sentence. It refers to the key-note of the voice, and marks out a general degree of elevation or depression in the current tone. *Force*, on the other hand, is the degree of strength expended in the expulsion of the voice.

I treat of them here together, because when combined they make up loudness or softness in the voice, and the combination of different degrees of each, make up a peculiar intonation and expression that must be illustrated by bringing both to bear on the voice at the same time.

I mark four degrees of Pitch: Low, Moderate, High, Very High.

And four degrees of Force: Gentle, Moderate, Strong, Very Strong.

## EXAMPLES IN PITCH AND FORCE.

<i>Moderate</i>	{ On the earl's cheek the flush of <i>rage'</i>
<i>Pitch and force.</i>	{ O'ercame the ashen hue of <i>age'</i> ;
<i>Low.....</i>	<i>Fierce'</i> he broke forth';—
<i>High.....</i>	And <i>darest</i> thou, then',
<i>Rising....</i>	To beard the lion in his <i>den'</i> ?
<i>Higher</i>	The <i>Douglas</i> in his <i>HALL'</i> ?
<i>and</i>	And hop'st thou hence <i>unscathed</i> to go' ?
<i>Louder...</i>	No', by <i>Saint Bride of Bothwell</i> , NO'.
<i>Very high</i>	{ <i>Up</i> draw-bridge', <i>grooms'</i> ! what, <i>warder</i> , ho' !
<i>and loud.</i>	{ Let the portcullis <i>FALL'</i> .

Sometimes the expression requires a high pitch, but a gentle or moderate force, or the reverse. The first is required in very plaintive and sorrowful style, or in very joyous and lively expression.

## EXAMPLES.

<i>High pitch</i>	{ Ah! <i>woe</i> is me; whither shall I fly ?
<i>and low force.</i>	{ <i>Pity</i> the sorrows of a <i>poor old man'</i> .
<i>High pitch</i>	{ O, dearest little <i>baby'</i> , how sweet becoming
<i>and gentle force.</i>	{ Is thy crown of flowers' !

Again, the expression may require a low pitch in the voice, but great force in the utterance. The distinction must here be noticed. The force is expended, not on the *tone of the voice*, but on the strength of *utterance*, *i. e.* on the articulation and pronunciation. This indicates great force *suppressed*. It is used in strong but suppressed Passion—Suspicion, or Fear.

## EXAMPLES.

<i>Low</i>	{ How like a <i>fawning publican</i> he looks' !
<i>pitch,</i>	<i>I hate</i> him, for that he is a
<i>but</i>	<i>Christian'</i> .—
<i>great</i>	{ <i>If I catch him once upon the hip,</i>
<i>force</i>	<i>I will feed fat the ancient grudge</i>
<i>in the</i>	<i>I bear him'</i> .—
<i>utterance.</i>	<i>Had he not resembled</i>
	{ <i>My father as he slept'</i> , <i>I had done it'</i> .

## LESSON XVIII.

## QUALITY OF TONE.

This has reference to the kind of voice used.

Five qualities may be noticed. 1. The Pure Tone. 2. The Orotund. 3. The Aspirated. 4. Guttural. 5. The Trembling.

1. The Pure Tone is the ordinary tone of a good and well trained voice, clear, even, smooth, round, flowing, flexible in sound, and producing a moderate resonance in the head.

Some are highly gifted in this way by nature, but all may improve indefinitely by diligent practice.

It is the tone to be employed in all ordinary reading, where great passion or violent feeling is not expressed.

2. The Orotund is the pure tone deepened, enlarged and intensified for the more earnest and vehement passages of feeling or the profounder emotions of the soul. It produces a greater resonance in the head and chest, requires depression in the larynx, opening of the throat, extension of the mouth, and expansion of the whole chest.

When used with great force and high pitch, it is something more than loudness of tone. It is a rich volume of *trumpet sound*, inspiring and quickening life, and filling the whole man with exultation and conscious power.

It is an admirable exercise to strengthen the vocal organs, and give life and spirit to the student of oratory; and even in a physical point of view is important, by strengthening and expanding an apparatus so necessary to the health as the lungs. It is used in all energetic and vehement forms of expression where *open* courage and force are predominant, as in commanding on the field of battle, or in high and threatening language, and is always accompanied with high pitch and great force.

## EXAMPLES.

<i>High pitch.</i>	{	<i>Strike</i> ^, till the last armed foe <i>expires</i> ^.
		STRIKE', for your <i>altars</i> and your <i>fires</i> ^.
<i>Great force.</i>	{	STRIKE^, for the green graves of your <i>sires</i> ^,
		God and your <i>native land</i> ^.
<i>High and loud.</i>	{	<i>On</i> ^, ON^, you noble English,
		Whose blood is set from fathers of <i>war proof</i> .

*High and loud.* { Wave', Munich', all thy banners wave',  
And CHARGE' with *all* thy chivalry.

3. The Aspirated is used in the absence of the vocal sound, and is an expulsion of the breath more or less strong, the words being spoken in a whisper. It is used in amazement, fear, terror, horror.

## EXAMPLES.

*Low pitch and force.* How ill this taper burns!  
*Aspirate.* Ha! who comes here?

*Very low pitch and force.* { I think it is the weakness of mine eyes'  
*Aspirate.* { That shapes this monstrous apparition'!  
It comes upon me.—Art thou any thing?

*Aspirate.* { Have mercy', Heaven'. Ha! soft,  
*Very low pitch.* { 'Tis but a dream'.  
But then so terrible', it shakes my soul'.

*Very low pitch and force.* { Cold drops of sweat' hang on my trembling flesh';  
*Aspirate.* { My blood grows chilly', and I freeze with horror'.

4. The Guttural expresses suppressed hatred and concentrated malignity or loathing.

N. B.—It occurs always on the emphatic words.

## EXAMPLES.

*Low pitch and great force in the utterance.* { O, that the slave had forty thousand lives'.  
One is too poor', too weak', for my revenge'.

*Guttural.* { 'Thou slave', thou wretch', thou coward'!  
" { Thou cold-blooded slave'!  
*High pitch and force.* { Thou wear a lion's hide' ?  
*Guttural.* { Doff' it for shame', and hang  
" { A calf-skin on those recreant limbs.

5. The Trembling Tone is used in excessive grief, pity, tenderness, or great plaintiveness, or in an intense degree of suppressed excitement, or satisfaction; in the expression of passion good or bad, or when the voice is enfeebled by physical weakness.

## EXAMPLES.

*The words with  
the waving line  
have the trem-  
bling tone.*

But now will canker sorrow eat my bud',  
And chase the native beauty from his cheek',  
And he will look as hollow as a ghost',  
As dim and meager as an ague fit'.  
And so he'll die ; and rising so again',  
When I shall meet him in the court of Heaven',  
I shall not know him'.  
Therefore, never', never', must I behold  
My pretty Arthur more'.

Must thou be gone ? It is not yet near day !  
It was the nightingale and not the lark,  
That pierced the fearful hollow of thine ear ;  
Nightly she sings in yon pomegranate tree.  
Believe me, love, it was the nightingale.  
O love, be moderate, allay thy ecstasy,  
In measure rein thy joy, scant this excess.  
I feel too much thy blessing.

## LESSON XIX.

## MOVEMENT.

Movement refers to the rate of utterance ; and is slow, moderate, brisk, or rapid. It should never be so rapid as to be inconsistent with perfect *distinctness* of articulation.

The Slow movement belongs to Pathos, Solemnity, Adoration, Horror, and Consternation ; to expression of Grandeur, Vastness, and the like.

The Moderate or Common movement is used in didactic thought and simple narration or description.

The Brisk or Lively, is used in a style cheerful, gay, joyous, and witty, and in all the gentler forms of the vivid emotions.

The Rapid, is used in expression of hurry, confusion, violent anger, sudden fear, &c.

#### EXAMPLES OF SLOW MOVEMENT.

The curfew tolls the knell of parting day ;  
The lowing herd winds slowly o'er the lea ;  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.

On horror's head, horrors accumulate.  
High on a throne of royal state, which far outshone  
The wealth of Ormus and of Ind,  
Satan exalted sat.

#### EXAMPLES OF MODERATE MOVEMENT.

Who has e'er been in London, that overgrown place,  
Has seen "lodgings to let," stare him full in the face.

A warrior so bold and a virgin so bright  
Conversed as they sat on the green.

I was ever of opinion, that the honest man who married and brought up a family, did more service than he who continued single and only *talked* of population.

#### EXAMPLES OF THE BRISK OR LIVELY MOVEMENT.

The wind one morning sprung up from sleep,  
Crying, "Now for a frolic, now for a leap!"

Forth from the passing tumult driven,  
Like chaff before the wind of heaven,  
The archery appear.

Come, thou goddess, fair and free,  
In heav'n yclep'd Euphrosyne ;  
Haste thee, nymph, and bring with thee  
Jests and youthful jollity.

#### EXAMPLES OF THE RAPID MOVEMENT.

And there was mounting in hot haste,  
The steed, the must'ring squadron, and the clatt'ring car,  
When pouring forward with impetuous speed,  
And swiftly forming in the ranks of war.

Up draw-bridge, grooms ! what, warder, ho !  
Let the portcullis fall !

## LESSON XX.

## PAUSE.

The pause I shall treat of here is the *rhetorical pause*, and not the ordinary pauses marked by the different punctuations.

It is a striking suspension of the voice, to give effect to strong meaning and expression, or to mark expectation and uncertainty.

*A pause is often more eloquent than words.*

The disregard of the common pauses of punctuation is one of the most common faults in reading, and none is more fatal to proper expression; but the management of the rhetorical pause is a matter of far greater delicacy, though it is rather rare in occurrence.

The length of the pause depends upon the rate of movement, the degree of emphasis, and the significancy intended; hence it is a matter entirely relative.

## EXAMPLES OF THE RHETORICAL PAUSE.

But *hush!* . . . *hark!* . . . that deep sound breaks in once more,  
And *nearer!* . . . *clearer!* . . . *deadlier* than before.

*Arm, ARM!* . . . it is . . . it is the cannon's opening roar!

*Traitor!* . . . I go, but . . . *I return!*

## LESSON XXI.

## GESTURE.

## AN ANALYSIS OF GESTURE.

The elements of all gesture, oratorical and dramatic, are few and well defined. I know not why they have escaped being clearly pointed out, by those who have treated of the subject of Elocution.

They consist of a few definite positions of the arm, hand, and foot; which, in combination, make an endless variety, but taken singly, are reducible to a small number.

These are of two kinds, Oratorical and Dramatic. I proceed first to the analysis of oratorical gestures.



Fig. 1, 1, 1.



Fig. 1, 2, 1.



Fig. 2, 3, 2.



Fig. 1, 4, 1.

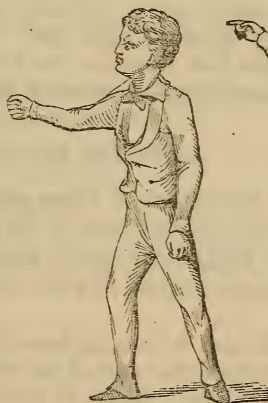


Fig. 3, 5, 3.

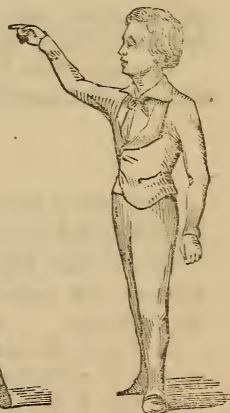


Fig. 4, 6, 4.

## Oratorical Gesture.

## ACTION OF THE FEET.

Each foot is susceptible of only four positions.\* These are illustrated for the right foot in Figures 1, 3, 5, 6. The left foot is susceptible of exactly the same corresponding positions.

In Fig. 1, the right foot is in poise, ready for motion: the heel points to the hollow of the left foot, and is two or three inches from it; the knee is slightly bent; the body rests chiefly on the left foot, and the leg stands stiff in support. This also is the position in Figs. 2 and 4. This is position No. 1.

In Fig. 3, the right foot has been advanced straight forward one step; the left, having been brought forward two or three inches from its previous position, rests with the heel lifted about one inch. The relative position of the feet remain as before; but the weight of the body rests on the right foot. This is position No. 2.

In Fig. 5, the right foot is moved laterally forward one step; the left foot, slightly following as before, rests with the heel lifted. The weight of the body rests on the right foot. This is position No. 3.

In Fig. 6, the right foot is thrown back of the left, one step, and at right angles to it; the body is slightly inclined back, and rests chiefly upon the right foot. This is position No. 4.

Through these four positions, the left foot may also be passed; and this completes the action of the feet.

## ACTION OF THE ARMS.

Each arm is susceptible of being put in six positions, which are illustrated for the right arm in the six Figures.

In the first Figure, the arm is brought *forward*, half way between the perpendicular and the horizontal position, before the right leg.

In Fig. 2, the arm is brought forward in a horizontal position on a level with the lower part of the chest.

In Fig. 3, the arm is raised in front above the level of the head.

In Fig. 4, the arm is brought out *laterally* at the same angle as in Fig. 1.

In Fig. 5, the arm is brought up at the side, at the same angle as in Fig. 2.

---

\* Of course, I speak generally, and overlook slight variations.

In Fig. 6, the arm is brought up at the side, in the same angle as in Fig. 3.

Each of these positions may be designated by its Number, 1, 2, 3, 4, 5, or 6.

The left arm, as well as both arms simultaneously, may be carried through the same six positions.

REMARKS ON THE GESTURE OF THE ARMS.—1. The *manner* of bringing up the arm is a matter of great significancy, and susceptible of considerable variety; but, in general, the arm is always lifted above the place where it is designed to rest, and then brought down to it, with more or less emphasis, according to the occasion.

2. The motion of the arm precedes, and is brought to an emphatic rest, precisely on the emphatic word.

3. In styles of speaking not very impassioned, the arm and hand move in curves; but in invective and powerful emotion they move in straight lines.

#### THE POSITION OF THE HANDS.

There are four positions of the hands, illustrated in Figs. 1, 3, 5, 6.

In Fig. 1, the palm is open and supine, the thumb turned out, and the fingers slightly relaxed.

In Fig. 3, the palm is open and prone.

In Fig. 5, the hand is clenched.

In Fig. 6, the hand points.

Each of these positions must be associated in the pupil's mind with its Number, 1, 2, 3, or 4.

---

## LESSON XXII.

### DRAMATIC AND DESCRIPTIVE GESTURE.

Of these we shall distinguish and illustrate six, as being the most conspicuous and important, and embracing the general range of this class of gesture and attitude.

Fig. 1, is expressive of grief, remorse, despair: the hands are clasped and brought to the breast with a convulsive movement; the face looking down; the feet may be in either the first, second, or third attitude before described.

Fig. 2, is expressive of earnest entreaty, agonizing prayer, rapture: the hands are clasped and brought convulsively to the breast near the chin; the face raised toward heaven; the feet may be in the first, second, third, or fourth attitude.

Fig. 3, is expressive of fear, terror: the palms bent upon the wrist and turned outward as if to repel; the arms, partly and unequally flexed, stretch before the body; the face looking toward the object; the feet in the fourth position.

Fig. 4, expresses disgust, aversion, horror: the arms placed before the body nearly as before; the face averted, the body somewhat thrown back; the feet in the fourth position.

Fig. 5, expresses reference to self, to the heart, the feelings: the hand is brought to the region of the heart, in one of these positions—1st, the palm open, the fingers somewhat apart; 2d, the hands shut and brought so that the back of the thumb touches the region of the heart; 3d, the hand shut, but the thumb, open and recurved, points to the heart.

Fig. 6, expresses dignity, composure, self-confidence, pride: the arms are folded upon the breast; one hand above, the other below the forearm.

Each of these dramatic positions may be called for from the pupil by the several numbers, 1, 2, 3, 4, 5, 6.

It would be needless to attempt to mention or portray all the infinite varieties and shades of expression that may be conveyed by the motions and attitudes of the body. The above embraces all that is useful to which to direct the special attention of the student. Nature will do the rest when the occasion and the feeling call for it. Such natural gestures as the following need only to be mentioned to strike the intelligence at once: to clench the hair indicates desperation; to touch the forehead, reflection; to touch the nose, intelligence, cunning; to touch the chin, deliberation; to strike the breast, feeling, daring, &c.; to touch the pocket, self-interest; to slap the thigh, impatience; to shake the finger or fist, menace, anger, &c.

But the great mirror of expression is the face. There, in ever-changing shades, thought, feeling, passion, are portrayed with a power beyond the reach of language: wrath storms in the corrugated brow and flashes lightning from the eye; love and tenderness thrill in the melting glance; suppressed passion

labors in the expanded nostrils; scorn and disdain ride on the curled lip:—but what, but the pencil of the skilful painter, can do justice in describing these things?

Let the student of oratory throw himself under the guidance of nature, in all the self-abandonment of genuine feeling, and all other tutelage will be superseded.

NOTE TO TEACHERS.—The subject of Gesture is often much neglected even by professed teachers of Elocution. This arises chiefly from the want of some *simple and intelligible system of instruction*.

I will give therefore, for the benefit of teachers, that mode of instruction which I have found most successful in impressing the elements of gesture on the minds of pupils.

The whole secret lies in this—to *analyze gesture into its elements, and teach these first*; then call attention to the various combinations. This has been done in the present work.

It will be observed that each elementary gesture of the foot, arm, and hand, has been designated by a number: thus the arm has 1, 2, 3, 4, 5, 6, positions; the hand, 1, 2, 3, 4; the foot, 1, 2, 3, 4.

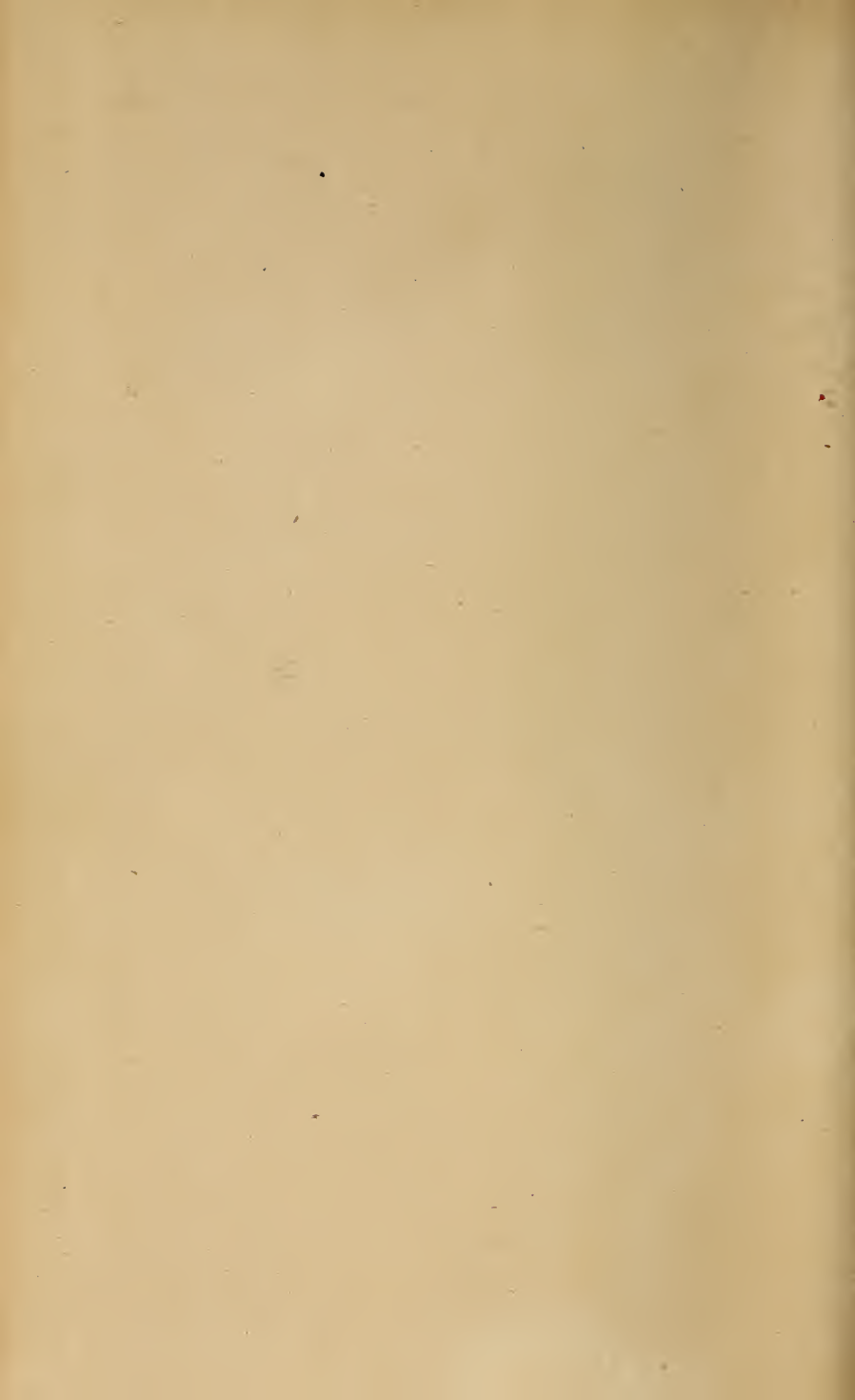
Let the pupils become familiar with these first. Then calling up an individual, or a class, the teacher can produce an endless variety of attitude and gesture, by designating these numbers in various orders. My habit is to designate by the first number the position of the foot (premising right or left); by the second number, the position of the arm (right or left); and by the third, the hand.

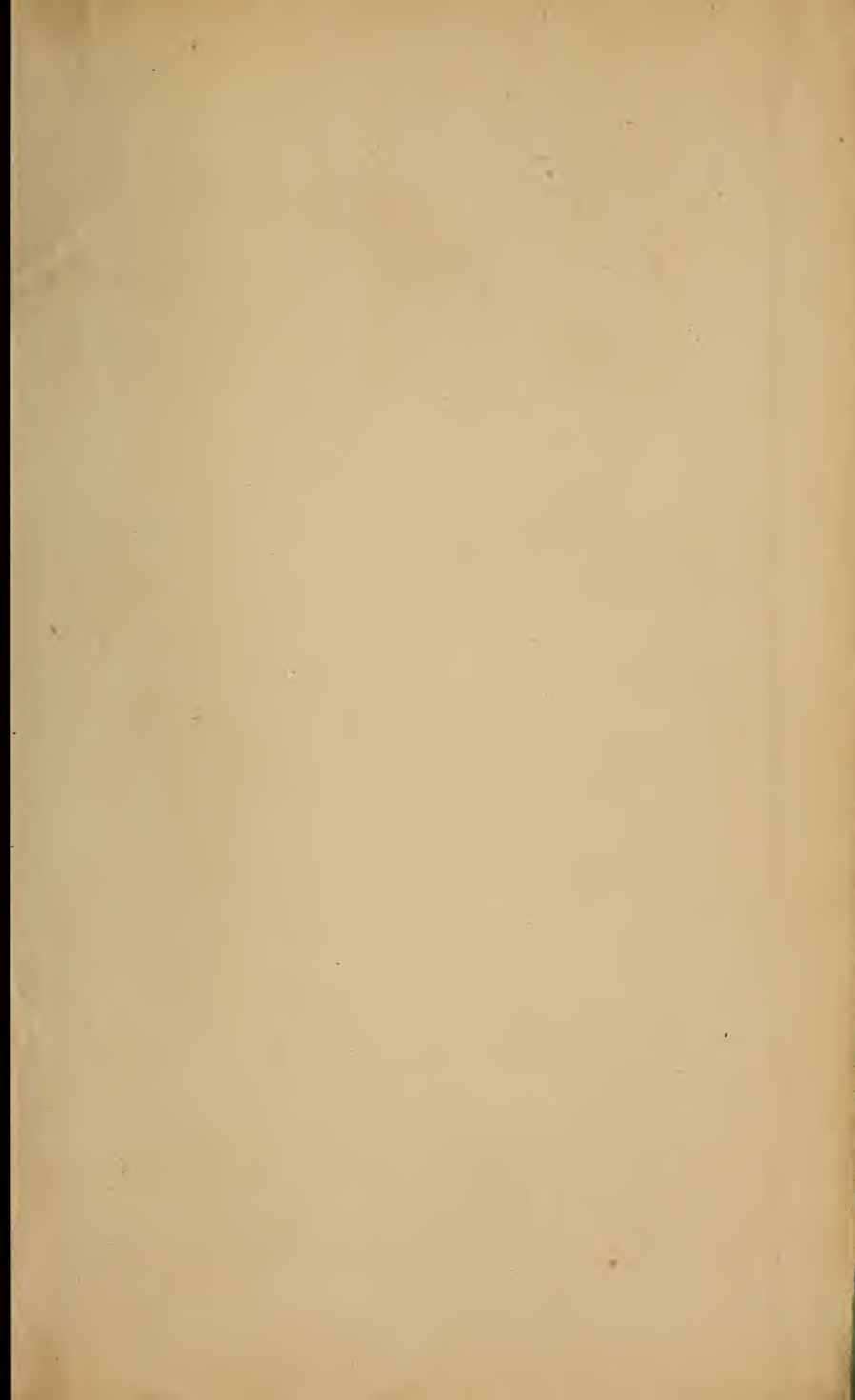
Thus in the illustrations or oratorical gesture given in the plates, the first figure may be described by the Nos. 1, 1, 1; the second, 1, 2, 1; the third, 2, 3, 2; the fourth, 1, 4, 1; fifth, 3, 5, 3; sixth, 4, 6, 4.

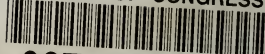
With regard to the dramatic gestures and attitudes, as there are only six principal ones, varied chiefly by the attitude of the feet, I call out first the number that marks the position of the feet, and then the Nos. 1, 2, 3, 4, 5, or 6, which designate the dramatic gestures in the order in which they are given in the plates.











## STANDARD SCHOOL BOOKS,

PUBLISHED BY A. S. BARNES &amp; CO.,

## DAVIES' SYSTEM OF MATHEMATICS.

DAVIES' PRIMARY TABLE BOOK.  
 DAVIES' FIRST LESSONS IN ARITHMETIC.  
 DAVIES' SCHOOL ARITHMETIC.  
 KEY TO DAVIES' SCHOOL ARITHMETIC.  
 DAVIES' GRAMMAR OF ARITHMETIC.  
 DAVIES' UNIVERSITY ARITHMETIC.  
 KEY TO DAVIES' UNIVERSITY ARITH.  
 DAVIES' ELEMENTARY ALGEBRA.  
 KEY TO DAVIES' ELEMENTARY ALGEBRA.  
 DAVIES' ELEMENTARY GEOMETRY.  
 DAVIES' PRACTICAL MATHEMATICS.  
 DAVIES' BOURDON'S ALGEBRA.  
 DAVIES' LEGENDRE'S GEOMETRY.  
 DAVIES' ELEMENTS OF SURVEYING.  
 DAVIES' ANALYTICAL GEOMETRY.  
 DAVIES' DIFF. AND INTEGRAL CALCULUS.  
 DAVIES' DESCRIPTIVE GEOMETRY.  
 DAVIES' SHADES, SHADOWS, ETC.  
 DAVIES' LOGIC OF MATHEMATICS.

CHAMBERS' TREASURY OF KNOWLEDGE.  
 CHAMBERS' NATURAL PHILOSOPHY.  
 CHAMBERS' ELEMENTS OF ZOOLOGY.  
 HAMILTON'S ELEMENTS OF PHYSIOLOGY.  
 PAGE'S ELEMENTS OF GEOLOGY.  
 REID & BAIN'S CHEMISTRY, ETC.  
 CLARK'S ELEMENTS OF DRAWING.

FULTON & EASTMAN'S CHIROGR. CHARTS.  
 KEY TO FULTON & EASTMAN'S CHARTS.  
 FULTON & EASTMAN'S WRITING-BOOKS.  
 FULTON & EASTMAN'S BOOK-KEEPING.

PARKER'S JUVENILE PHILOSOPHY.  
 PARKER'S FIRST LESS. IN PHILOSOPHY.  
 PARKER'S SCHOOL COMPENDIUM.  
 MCINTIRE ON THE USE OF THE GLOBES.  
 GILLESPIE ON ROADS AND RAILROADS.  
 BARTLETT'S NAT. PHILOS. FOR COLLEGES.

BROOKS' FIRST LATIN LESSONS.  
 BROOKS' OVID'S METAMORPHOSIS.  
 BROOKS' FIRST GREEK LESSONS.  
 BROOKS' COLLECTANEA EVANGELICA.

## SCIENCE OF THE ENG. LANGUAGE.

WRIGHT'S ANALYTICAL ORTHOGRAPHY.  
 WRIGHT'S NATIONAL SPELLING-BOOK.  
 MARTIN'S ORTHOEPIST.  
 NORTHEND'S DICTATION EXERCISES.  
 PARKER'S FIRST SCHOOL READER.  
 PARKER'S SECOND SCHOOL READER.  
 PARKER'S THIRD SCHOOL READER.  
 PARKER'S FOURTH SCHOOL READER.  
 PARKER'S RHETORICAL READER.  
 CLARK'S GRAMMATICAL CHART AND KEY.  
 CLARK'S ANALYSIS OF ENG. LANGUAGE.  
 CLARK'S NEW ENGLISH GRAMMAR.  
 NORTHEND'S LITTLE SPEAKER.  
 NORTHEND'S AMERICAN SPEAKER.  
 NORTHEND'S SCHOOL DIALOGUES.

## History and Chronology.

WILLARD'S HISTORY OF THE U. STATES.  
 WILLARD'S SCHOOL HISTORY OF DO.  
 WILLARD'S UNIVERSAL HISTORY.  
 WILLARD'S AMERICAN CHRONOPRAPHER.  
 WILLARD'S TEMPLE OR MAP OF TIME.  
 WILLARD'S HISTORIC GUIDE.  
 WILLARD'S ENGLISH CHRONOPRAPHER.  
 ALISON'S HIST. OF EUROPE (ABRIDGED).

KINGSLEY'S JUVENILE CHOIR.  
 KINGSLEY'S YOUNG LADIES' HARP.  
 KINGSLEY'S SACRED HARMONIST.  
 SCHOOL SONG AND HYMN BOOK.  
 SABBATH SCHOOL GEMS. (Music.)

THEODORE THINKER'S BOTANY.  
 WATTS ON THE MIND (with questions).  
 DUNNING'S ANCIENT AND CLASS. GEOG.

## For the Teachers' Library.

PAGE'S THEORY & PRAC. OF TEACHING.  
 MANSFIELD ON AMERICAN EDUCATION.  
 DE TOCQUEVILLE ON AM. INSTITUTIONS.  
 BARNARD ON SCHOOL ARCHITECTURE.